The Theory and Practice of Mantra

Moo-Saeng Ghim
(Gyeong Jung)

SHOUT
SHARE
IT

The contents of this book focus on the evolution and practice of mantra. This work consists of five chapters. The second and third chapters discuss the historical speculation of mantra and the purpose of mantric practice and its practical aspect in Brahmanic and Buddhist traditions respectively. The fourth chapter draws out the basic theory of mantric practice, and clarifies the role of mantra in Esoteric Buddhism. Firstly, it brings out the theory of vibration and symbolism in the practice of mantra, and from them it examines how they are applied to mantric practice. The book highlights the position of mantra in Esoteric Buddhism. Thus, the definition of Esoteric Buddhism is examined, and the basic theory and practical system of Esoteric Buddhism. Lastly, the dimensions of mantric practice are suggested briefly.

The Theory and Practice of Mantra

The contents of this book focus on the evolution and practice of mantra. This work consists of five chapters. The second and third chapters discuss the historical speculation of mantra and the purpose of mantric practice and its practical aspect in Brahmanic and Buddhist traditions respectively. The fourth chapter draws out the basic theory of mantric practice, and clarifies the role of mantra in Esoteric Buddhism. Firstly, it brings out the theory of vibration and symbolism in the practice of mantra, and from them it examines how they are applied to mantric practice. The book highlights the position of mantra in Esoteric Buddhism. Thus, the definition of Esoteric Buddhism is examined, and the basic theory and practical system of Esoteric Buddhism. Lastly, the dimensions of mantric practice are suggested briefly.

Ven. Dr Moo-Saeng Ghim (b. 1948) is a priest of Jingak Buddhist Order in South Korea. He has been interested in the mantra practice from early time. He received MA from Dongguk University in Korea and PhD through MPhil from the University of Delhi specialization of Mantra. He was Professor at Uiduk University, Dean of Graduate School (2000–2003), Vice-president and the acting president there, and President for Affair of Ritual and Theory in Jingak Buddhist Order in South Korea (2005–13). He has worked a lot in the field of Esoteric Buddhism. He has also been working as a chief priest of Sinduk shimindang (temple) in Jingak Buddhist Order.

The Theory and Practice of Mantra

M.S. Ghim

Munshiram Manoharlal
Publishers Pvt. Ltd.

This book is published on the occasion of the centennial anniversary of the birthday of the Great Master Hoidang

ISBN 978–81–215–1098-1
First published 2014

© 2014, **Ghim**, Moo-Saeng

All rights reserved, including those of translation into other languages. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form, or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the written permission of the publisher.

Printed in India
Published by Vikram Jain *for*
Munshiram Manoharlal Publishers Pvt. Ltd.
PO Box 5715, 54 Rani Jhansi Road, New Delhi 110 055, INDIA

www.mrmlbooks.com

To my beloved mother
who had given me inexpressible aspiration, but went
to the World of Mahāvairocana Tathāgata without
sharing happiness for her son's result, on
the eighteenth of February 1995

Contents

Foreword ix

Preface xiii

Abbreviations xvii

1

Introduction 1

1. The Problem and the Scope 1
2. The Definition of Mantra 6

2

Mantra in Brahmanic Tradition 19

1. Historical Speculations of Mantra 19
2. Theories and Functions of Mantra 47
3. Some Important Mantras 63

3

Mantra in Buddhist Tradition 136

1. Mantra in Early Buddhist Saṃgha 136
2. Historical Development of Buddhist Mantra 147
3. The Mantra-dhāraṇī in Esoteric Buddhism 168
4. Mantric Practice and its Purpose 180
5. Some Important Mantras 188

4

The Doctrinal Position of Mantra in Esoteric Buddhism **281**

1. The Basic Theory of the Mantric Practice 281
2. The Outline of Esoteric Buddhism 307
3. The Role of Mantra in the Practical System of Esoteric Buddhism 347

5

Conclusion **412**

Bibliography 419

Index 442

Foreword

THE PRESENT WORK is based on the thesis for the degree of PhD in University of Delhi. I have gone through the book and also studied intensively many parts of it to assess its merits and demerits and am happy to say that the work is the product of considerable painstaking labour spread over a long time and deserves to be commended on the whole as a very honest attempt to explore the none-too-easily tractable field of mantras, particularly so in its practical aspects. He had tried to add an additional dimension by studying the traditions of Esoteric Buddhism in the light of Hindu tradition of mantras from the Veda downwards, the journey is long and arduous, but Dr Moo-Saeng Ghim has boldly faced the inherent challenges. I am quite impressed by the wide sweep and range of the primary and secondary sources he has studied, which include texts in Pali and Sanskrit besides, Tibetan and Chinese works which however, are closed books to me. This, by itself, is clear evidence of his will to do something substantial and original in his chosen field. It is truly gratifying to note that for doing proper justice to Buddhist studies, he has learnt Sanskrit, Pali, and Tibetan under different teachers (as indicated in his preface) and equipped himself for such comparative research, this is and ought to be the right spirit of a serious researcher though, unfortunately, it is fast vanishing in the present climate of our universities, where acquiring degree for employment has almost become the sold aim of our young men who enter the portals of our universities at various levels, one can hope that this fine example of a dedicated Korean monk will infact others too in his department, as well as other departments,

albeit in a limited measure.

The book is divided into five chapters, of which the three middle chapters constitute its flesh and bone. Of these, the second chapter is devoted to the history and theory of mantras and the treatment of four major mantras, Oṁ Haṁsa, Kṛṣṇamantra (*Oṁ klīṁ kṛṣṇava namaḥ*), and Gāyatrī. The choice of Kṛṣṇamantra here for special treatment has no justification. There are certainly many more mantras with wider application and currency. The writer was probably influenced by the Kṛṣṇa movement in the west, in the recent past, which has no roots in the practice of mantras in the Hindu tradition. The Pañcākṣarī, Aṣṭākṣarī, and Pañcādaśākṣarī (or Ṣoḍaśākṣarī) practised widely in the Śaiva, Vaiṣṇava, and Śākta cults are certainly more important in the history of mantra-practice in India. The treatment of the mantras in Hindu tradition reflects not only Dr Ghim's wide reading but also his deep understanding—at the intellectual level—of the tradition.

The third and the fourth chapters devoted to the "Mantra in Buddhhist tradition" and its doctrinal position in Esoteric Buddhism which together constitute the kernel of Ghim's work—the latter being the most pertinent section of his whole thesis—are ably presented with great expertise, reflecting his intimate, personal acquaintance with all the ramifications of the theory and practice of mantras.

A refreshing feature of the book is that it comes from one, who is not a mere theorist but has the necessary know-how and experiential background. This should certainly be counted as a real asset to Dr Ghim for authentic presentation of the subject of mantras. His insight into the different shades and nuances of the Buddhist theory and practice and his appreciation of the Hindu tradition impart, in my opinion, a special importance to this fine contribution.

There are some very minor lapses in the presentation of the facts related to Hindu tradition of mantras, like the mention of Prajāpati as the *ṛṣi* for the Vyāhṛtis for instance. The correct position is the seven Vyāhṛtis have different *ṛṣi*s

and *devata*-s, though there is a little divergence in this is the different regions of the country. These, however, are of little consequence. But I have already made it clear that the outstanding merits in respect of the content, thought and presentation for outweigh, the negative impact of these and are almost sight of in the total evaluation of the book. The documentation in the work and the appended Bibliography are both accomplished on the scientific lines.

V. VENKATACHALAM
former Chancellor, Sampurnanand
Sanskrit University, Varanasi

Varanasi

Preface

The present work is based on my thesis, "The Evolution and Practical Foundation of Mantra in Esoteric Buddhism," submitted in 1995 to the University of Delhi and approved for the Doctor of Philosophy in 1996. The thesis was focused on the function of the mantra. I have practised mantra, especially *Oṃ maṇi padme Hūṃ* from my early time. Since that time, I have been interested in the function of mantra, that is to say, "How does mantra function to evolve certain results?" With this question, I stayed in India for seven years to carry out my doctoral works about mantra. I collected various primary and secondary materials, and discussed the mantra with many scholars and practitioners. This work is a result of the research.

Actually we know that the practice of mantra has been very much popular all over the world with diverse ways. Because mantra is a religious practice, however we have not given a question about the fact, how mantra evolves a certain result. They say simply that the things of religious faith are beyond the scientific horizon, but we can include any of the religious practices into realm of scientific study. The scientific study helps the practitioners to understand the practice more deeply, and further more to fulfil the practice.

At first, I surveyed the phenomena of the mantric practice born by each tradition, Brahmanic and Buddhist. The following process focused on the function of mantra, especially based on Buddhist mantra. I could find out two basic functions with which mantra works to give a certain result,

namely, symbolic and vibrational. Mantra is a word symbol with a special vibration. Mantra as a verbal symbol has two factors, a symbolized meaning and a symbolizing form. Mantra as a symbolizing form is the mantric formula which symbolizes the eternal truth. The symbolized meaning in the mantric formula indicates the eternal truth, actually the power of the deity in religious faith. In this case, the deity is an embodiment of the human innate divinity which pervades, being not limited in human body, but in the universe.

The symbolic function of mantra leads to express one's faith in the divine reality, which is something more than a cognitive belief. From this representative function, mantra makes us realize the levels of reality which are hidden and cannot be grasped in any other way. The mantric formula has a certain vibration which gives some effect to our mind. The recitation of mantra causes to vibrate our consciousness.

Through the recitation of mantra, mental vibration which is not limited to physical vibration, unites with the primordial vibration which is the same to the universal consciousness.

Thus mantra is, in fact, a superb psychological means of realizing the divinity within our mind deeply and intuitively. Mantra as a vibration has its inherent power, but the power only remains as an instrument without corresponding power of our mind of intention. The effect of mantra comes from the combined operation of the vibration of mantra, the meaning symbolized in mantra and the mental effort of the practitioner. The mantra-practice which has symbolic and vibrational function, can affect the practitioners physically and psychologically, and leads them to achieve the highest religious truth, namely, the Enlightenment.

During my research, I owed a great debt of gratitude to many persons. First of all, I would like to express my profound sense of gratitude to Jingak Buddhist Order who gave me not only the financial support but also spiritual encouragement. It is my pleasure to thank late Prof. Kewal Krishan

Mittal, my major advisor, under whose supervision my research had been carried out. My deepest regards go to Mr Hira Paul Gangnegi who helped me in familiarizing myself with Indian way of life from the time when I came to India. I would like to acknowledge all of those who discussed, challenged, assisted and encouraged me during the process of my study at the Department of Buddhist Studies. Here, I thank especially Ven. Dr S.K. Sun, Dr J.H. Chou, and Nareshman Bajracharya. They helped me very much during my study in India.

I am thankful to my family, especially, my wife, Ilhesim, who, during my absence, faithfully and efficiently managed my family affairs. Also I must share my words to express my grateful thanks to Samdong Rinpoche who examined my thesis as the chief examiner. Here I must appreciate Prof. S.K. Pathak as an examiner and V. Venkatachalam for his kind Foreword of this work and also as an examiner of this book. Lastly, thanks go to Shri Ashok Jain, Managing Director of Munshiram Manoharlal Publishers, who accepted my thesis to publish.

I heartily wish that this small work will help those who are interested in the mantric practice and in the religious speculation.

M.S. Ghim

Seoul, South Korea
December 2012

Abbreviations

A	*Aṅguttaranikāya*
Ai.Up.	*Aitareya Upaniṣad*
AP	*Agni Purāṇa*
APS	*Aṣṭasāhasrikā Prajñāpāramitāsūtra*
AV	*Atharvaveda*
Br. Up.	*Bṛhadāraṇyakopaniṣad*
BST	*Buddhist Sanskrit Text*
Cbp.	*Catubhāṇavāra Pāli*
Ch. Up	*Chāndogya Upaniṣad*
CMS	*The Commentary on the Mahāvairocanasūtra-śāstra*
D	*Dīghanikāya*
DA	*Dīghanikāya Aṭṭhakathā Sumaṅgalavilasini*
FK	*Fāng-kwāng-pān-zo-po-lo-mi-ching*
HYS	*Hien-mi-yuen-thang-chang-fo-sin-yāo-tsi*
Jai. Up. Br.	*Jaiminīya Upaniṣad Brāhmaṇa*
J	*Jātakatthavaṇṇā*
KT	*Kulārṇavatantra*
Kā.Up.	*Kāṭhaka Upaniṣad*
LFM	*Lueh-shu-ching-kāng-ting-yu-chie-fan-pieh-shang-i-siu-chang-fā-man*
M	*Majjhimanikāya*
Mah. Up.	*Mahānārāyaṇa Upaniṣad*
Mai. Up.	*Maitrāyaṇy-upaniṣad*
Māṇ. Up.	*Māṇḍūkya Upaniṣad*
MB	*The Mikkyo Bunka*
MP	*Mo-lo-pan-zo-po-lo-mi-ching*
Muṇ. Up.	*Muṇḍaka Upaniṣad*
MVS	*Mahāvairocanasūtra*
MYW	*Mi-chou-yuen-yin-wang-shang-tsi*
PPS	*Prajñāpāramitāśāstra*

Pra. Up.	*Praśna Upaniṣad*
PS	*Prapañcasāratantra*
PTS	Pāli Text Society
RV	*Ṛgveda*
SBE	Sacred Books of the East
SC	*Su-shi-ti-clie-lo-ching*
SD	*Saddharmapuṇḍarīkasūtra*
SM	*Sphoṭasiddhi of Maṇḍana Miśra*
SMS	*Sphoṭasiddhi,* trans. K.A. Subramania Iyer
SP	*Śiva Purāṇa*
SPK	*Spandakārikā*
SPN	*Spandanirṇaya*
SPP	*Siūo-phin-pān-zo-po-io-mi-ching*
SS	*Śivasūtra*
ŚT	*Śāradātilaka*
STS	*Sarvatathāgatatattvasaṅgrahasūtra*
SV	*Śivasūtravimarśinī*
Śveta.	*Śvetāśvatara Upaniṣad*
Tai. Up.	*Taittirīya Upaniṣad*
Tai. Br.	*Taittirīya Brāhmaṇa*
TFI	*Tsun-shang-fo-ting-chen-yen-siu-yu-cie-kwei-i*
TP	*Tā-pā-zo-po-lo-mi-to-ching*
TPE	*The Tibetan Tripiṭaka,* ed. D.T. Suzuki. Tokyo-Kyoto: Tibetan Tripiṭaka Researh Institute, 1957 (Peking edition).
TS	*Tsung-shih-tho-lo-ni-i-tsan*
TT	*Tantrālokatantra*
TTC	*Tā-fān-tang-ta-tsi-ching*
V	*Vinayapiṭaka*
VCS	*Vajraśekharayoga-anuttarasamyaksambodhi-cittopada-śāstra*
VP	*Vākyapadīya*
VPS	*The Vākyapadīya of Bhartṛhari with the Vṛtti,* chap. 1, trans. K.A. Subramania Iyer.
WC	*Wu-liāng-man-wei-mi-ching*
YS	*Yogasūtra*
YSJ	*Yukja-sunjung*
YV	*Yogasūtra-vārttika*
ZC	*Zhū-fo-jīng-cie-she-chou-shi-ching*

1

Introduction

1. The Problem and the Scope

The present study is focused on the evolution and the practice of mantra. The term *mantra* is well-known but this word is still left with many unclear areas. "To know and love Indian religious life means coming to the terms with mantric utterance."[1] The importance of mantra in Indian life does not need any more emphasis. In the same way, the fields to which the phenomena of the mantric practice is related—whether in Hinduism or Buddhism, etc.,—are so vast that we hardly cover to clarify all of them. Thus, the study on mantra has been attempted by many scholars, but there are so many problems waiting for further research. When we speak of mantra, there must arise three questions. What really are mantras? How do they function? What can one say about the mantric phenomena as a peculiar type of human praxis and discourse?[2] Besides these, basic questions, the mantric practice has to do with various subjects, namely, linguistic, physiological, philological, philosophical, psychological, and so forth.[3] In this regard, the study of mantra must be accompanied with broadly two spheres, one that of the theoretical study based on texts and of practical traditions in which the mantric practice was born, and the other that of the scientific study based on the relative modern science with which the practice of mantra can be justified. However, the cooperative research is expected to generate more effective results.

Although the phenomena of the mantric practice can be traced back to the prehistoric period, the historical speculation about the concept of mantra was found as early as in Veda. This means that the practice of mantra has been performed and speculated for a long time, and thus during the time, the texts and practical traditions based on which the mantric practice grew, have been variously developed. In this context, one must, at first, follow the historical approach to the mantric phenomena. In accordance with this, the various aspects of mantra are analyzed into certain categories, and the common principle of them is somewhat to be found out. This work is not simple, and thus, the scholars, practitioners, and other related persons must cooperate, in other words, a kind of team work becomes necessary. With the successful result of such researches, the related scientific subject must be applied to the phenomena of the mantric practice.

In the historical approach to the mantric practice, the textual and anthropological (including practical tradition) research is necessary, but the textual material is so vast on the subject-tradition, religion, and region, etc. Thus, no one can deal with all of them alone. The least one under such a circumstance has been humbly attempted here, i.e., some parts of each field has been touched to draw the light from the works of some scholars working in them at some length. Most of studies are usually not above an explanatory or introductory level. But fortunately a few systematic studies have been done by some Western scholars, including J. Gonda, André Padoux, and Harvey P. Alper, and others.[4] They, however, devote their works to Hinduist mantra, so that the Buddhist mantras still remain untouched, except by some kinds of partial works by some Japanese scholars. Thus, although some sorts of scientific approaches associated with modern scientific achievement to the mantric practice are available, what we feel is that most of them are related to the linguistic approach, it is too early to say that we can

see any systematic and integrated achievement on the practice of mantra.

At this juncture, the present work will lay emphasis on the Buddhist mantra largely focused on the middle Esoteric Buddhism. We will consult frequently the Chinese sources, because of two reasons, that is to say, one is the lack of extant Sanskrit texts available, and the other is the availability of the Chinese translations of the relatively early original Sanskrit texts. In addition, the references shall be made to the Tibetan translation of the Sanskrit texts as well as to such Tibetan texts which extend help in understanding the related subjects. It is why we must get a wider information in order to understand fully the mantric practice.

Even though this work will lay focus on the mantric practice of the middle Esoteric Buddhism, nontheless it will deal with the other traditions of the subject as well. This is why the related knowledge on the same subject including that of the Brahmanic tradition, must get the successful result. The phenomena of mantra might have given and taken to and from each tradition. We shall take notice of the mutual influence of Tantric elements between Buddhist and Brahmanic conceptions of mantra, both as an element in controversy as well as concurrence.

However, we take full notice of the texts and practical traditions as much as possible, arrange them well and analyze them in a proper manner so as to let themselves reveal their own character and position. Apart from this procedure, we shall take resort to provide more information for avoiding and involving ourselves into any kind of the fruitless controversies from other sources, and sometimes give helpful remarks and notes. Thus, it shall be the attempt of the present researcher to intervene the least among the controversies causing confusion. He must admit at the very outset that his work is primarily a theoretical one, i.e., he has the least experience in many of the practical traditions of various religious traditions and their deep practical ways. Yet he is not unaware that the intellectual understanding alone is

only dry knowledge with lack of real feeling, and thus the combination of the intellectual knowledge and the experienced emotional understanding jointly give correct and living knowledge for our real lives.

The present work will owe to previous works which deal with the same texts and traditions, especially in Hinduist mantra, and the researcher will collect informations from various sources and carefully rearrange in accordance with given subjects, and clarify the subject to understand it well. However, in Buddhist mantra, the researcher himself gives more stress over finding out the clear aspect of the mantric tradition. And this work shall try to make scientific basis on the symbolic function of mantra with the theory of symbolism informed from the modern psychological and religious studies.

Considering the statements mentioned above, the present work will do its best to give a sort of answer to the questions, "What really are mantras?" and "How do they function?" Thus, at first an attempt will be made to clarify the evolution of the concept of mantra, its usages and the practical methods. With this result, there will be an attempt to draw out certain practical background on which mantra can give its effect. In this regard, the present work will proceed in the following manner.

The first chapter deals with the introductory statement and the definition of mantra. The place of problem of the study of mantra and the scope of this work are dealt with in this chapter. The definitions of mantra attempted by many previous works are analyzed, and a new definition is given, with which this work will proceed further.

In the second chapter, there will be discussion of the historical speculation of mantra in Brahmanic tradition, in accordance with the Vedic literature, the theory of Mimamsa, the Yoga system, the grammarian and the Tantric literature. And then the purpose of mantric practice and its practical aspect will be examined with focusing on the theory of vibration and symbology of mantra. In this context, some

important mantras will be explained as examples, in this chapter.

The third chapter consists of four sections which will deal with the mantra in Buddhist tradition. First of all, we will discuss the attitude of the early Buddhist Saṅgha toward the mantric practice, and the process of compilation of the Buddhist practical formulas including *paritta* and *vidyā*. In the second section, the historical development of the concept of *dhāraṇī* in Mahāyāna Buddhism will be discussed in great detail. With identification of *dhāraṇī* with *vidyā*, the acceptance of the term *mantra* will be examined, and consequently, the concept of mantra in Esoteric Buddhism will be discussed on the basis of the texts of the middle Esoteric Buddhism. After that, the purpose of the mantric practice and the ways of practice will be surveyed and analyzed in the third section. Finally, this section will deal with some mantras and describe their symbolic meaning and the way of practice in some detail.

We will draw out, in the fourth chapter, the basic theory of mantric practice, and clarify the role of mantra in Esoteric Buddhism. Thus, the first section will discuss the theory of vibration and symbolism, and will examine how they are applied to the mantric practice. The next section will describe the outline of Esoteric Buddhism. Thus, the definition of Esoteric Buddhism will be examined, and its historical development will be surveyed in brief. And the basic theory and practical system will be discussed. In this context, this section will highlight the position of mantra in Esoteric Buddhism. At last, the dimensions of the mantric practice will be suggested briefly.

Finally, we will sum up the results discussed in earlier chapters, and will give a brief conclusion, and throw light on the scope of future study in the the last and fifth chapter. This will be followed by a detailed bibliography appended to the book.

2. The Definition of Mantra

The word *mantra* is a complex term. This term has been used for a long time and in a wide region, namely, beginning from the Vedic period down to the present day, and in India, Nepal, Tibet, China, and so on. Thus, we come across this word in various literatures, i.e., Vedic literature, Tantric literature, Buddhist literature, and so forth. Each of these literatures has given this term different concepts based on their cultural characteristics and contents. This fact indicates that the term *mantra* has been developed continually and eventually came to have heterogeneous notion.

Furthermore, there has been a large family of Indian terms, e.g., *brahman*, *stobha*, *kavaca*, *yāmala*, *bīja*, *dhāraṇī*, *vidyā*, etc., employed in various traditions and periods to name especially potent "word" and "sound" and religious instruments. Sometimes, these tends have been used with overlapping or roughly synonymous meaning to each other. And often they have been used with technical precision.[5]

For these reasons, various definitions of mantra have been attempted by many scholars. They have tried to make the definition of this term, sometimes according to their understanding of mantra in the particular literature, and sometimes based on their opinions about the general notion of mantra. An enumeration of all these definitions, we think, is not necessary here, but we will examine some important definitions among them, and we will attempt to give our own definition which will be used in this work. Although there are various concepts of mantra, the general concept of this term, through the history can be extracted. And there are diverse evidences of historical change and historical continuity in Mantraśāstra.[6]

In examining these definitions, there can be broadly two divisions, namely the definition in theoretical works, and the practitioner's definition. But the latter will not be treated separately. As mentioned above, the word *mantra* appears in the Vedic literature which is the oldest one in India. But

it may be safely contended that from the prehistoric period of Indo–Iranian community the mantra concept—created no doubt by the mystery of speech as that which expresses thought—played an important role in the religious life and conceptions of Aryan people.[7] Thus the concept of this term has a very long history, in due course of time it has developed into many varieties.

This word, etymologically, combines the root *man* with the suffix *tra*. The root *man* means "to think" or "to invoke, evoke, call up"[8] or "to have in mind."[9] It has something to do with the Sanskrit *manas* which means "mind," in widest sense as applied to a large variety of mental and physical powers, including also the spirit, thought, imagination, invention, desire, intention, affection, mood, etc. The word *mantra* may be derived from the root *manty* which means "to speak, talk (in confidence), advise, take advice, ponder over and deliberate."[10] The verb *man*, therefore, can be assumed to have expressed also such meanings as emotional, moved, wilful, intentional, directed thought, expressing impulses in heart and mind, etc.[11]

The Sanskrit words in *tra* (Indo–European *tro*), when neuter, are, generally speaking, names of instruments or sometimes names of the places where the process is performed. The former category may occasionally express also a faculty.[12] So the suffix *tra* indicates instrumentality[13] or forms a tool word.[14] In Tantric texts, the interpretation relates the suffix *tra* to the root *trai*, "to save," which allows us to see in mantra a form of salvific thought.[15] Therefore, the word *mantra*, etymologically means an instrument of thought, or a tool for thinking, a thing which creates a mental picture.[16] This word also, in Tantric context, derives its name from the fact that it is a "means of mental identification" with the nature of things and of obtaining the salvation.[17]

With these etymological meanings of mantra, let us see its definitions attempted by some scholars. We will begin with the definition of J. Gonda who in one essay has an excellent coverage, especially in terms of secondary sources.[18]

After surveying the meaning of mantra, through the Vedic literature and secondary sources, he made a series of definitions. First he focuses on the Veda and defines mantra, provisionally and for the practical purposes, as a general name for the formulas, verses or sequences of words in prose which contain practice and player, references to myths, conjurations, ritual injunctions, religious statements, etc., are believed to have magical, religious or spiritual efficiency, are recited, muttered or sung in the Vedic ritual, and are collected in the methodically arranged corpora of Vedic texts called Saṃhitās contained in other special collections.[17] He also, giving various usages of this word, makes etymological definition. He says that mantra may, etymologically speaking and judging from the usage prevailing in the oldest texts, approximately be defined as follows:

> Word(s) believed to be of "super human origin," received, fashioned and spoken by the "inspired seers," poets and reciters in order to evoke divine power(s) and especially conceived as means of creating, conveying, concentrating and realizing intentional and efficient thought, and of coming into touch or identifying oneself with the essence of the divinity which is present in mantra.[20] He, further surveying some meaning of mantra in post-Vedic texts, concludes the meaning of mantra as consultation, advice, counsel, design, plan, secret, and as speech which expresses, conveys or leads to the concentration of thought.[21] Next, he comes to the religious practice of the Hindu period and Tantric context, and defines mantra respectively as all potent (so-called 'magical') forms of texts, words, sounds, letters which bring good luck to those who know or "possess" them, and evil to their enemies, spirits, demons, casters of the evil eye,[22] and as a power (*śakti*) in the form of formulated and expressed thought.[23] After that, he finally suggests the definition of mantra, such as mantras in a broader sense, including not only verses of *Ṛgveda* and other *saṃhitās* but also the formulas of the *Yajurveda*, are regarded as eternal truth, seen and formulated by the *ṛṣi* of yore, as sacred and inherently powerful.[24]

In the context of Tantric view, André Padoux who dealt with the doctrine of *vāc*, especially in Kashmirian non-

dualistic Śaivism, gives a fine definition. He is of the opinion that mantras are the most effective forms (especially for emancipation) of the energy of the Word,[25] because mantra leads toward the source of Word or is a form of the word close to the primordial source,[26] which is Śiva's energy,[27] the cosmic consciousness. He also explains mantra as what is pronounced as such by the revealed tradition and the teaching of the master, so mantra is an aspect of the cosmic energy. In this regard, he says that mantra is a formula or sound with a fixed and prescribed form, to be used according to certain rules and in prescribed circumstances, and empowered with a general or a specific efficacy acknowledged by the tradition wherein it is used.[28]

M. Eliade says, in his book which dealt with the yogic practice, that the practical value and philosophical importance of mantra rest upon two orders of facts: first, the yogic function of the phonemes used as "supports" for concentration; second, this is peculiarly Tantric contribution—the elaboration of a gnostic system and an interiorized liturgy through revalorization of the archaic tradition concerning mystical sound."[29] With this description, he says that a *mantra* is a "symbol" in the archaic sense of the term—simultaneously the symbolized "reality" and symbolizing "sign."[30]

This symbolic character of mantra is emphasized by Lama Anagarika Govinda who appreciated deeply the doctrine of mantra. He gives a tidy definition of mantra such as, mantra (Tib: *gzuns snags*), the word symbol, is the sacred sound, transmitted from *guru* to *celā* (disciple) during the ritual of initiation and in the course of the spiritual training. The inner vibrations set-up by this sacred sound and its associations in the consciousness of the initiate, open mind to the experience of higher dimensions.[31] According to him, by means of symbol human experience may be hinted at, and these symbols again are not intented arbitrarily, but are spontaneous expression, breaking through the deepest region of the human mind.[32] Also, he indicates that in the case of mantric symbols, the subtle vibrations of sound plays

a very important role, through mental associations which crystallize around them through tradition or individual experience, help greatly to intensify their power.[33]

D.L. Snellgrove, one of the eminent Tibetologists, agrees with Govinda partially in his description of mantra. He is of the opinion that mantra is a mystic formula or spell, deriving its power from traditional association with a particular divinity or a desired result; it is rendered effectively by means of repetitive recitation (*japa*) combined with meditation (*dhyāna*).[34] This definition which comes from his understanding of the *Hevajra Tantra* becomes more clear, when we listen to his other statement about mantra: the Tibetans, conscious of the mysterious power of the spell, left these untranslated, for the potency was felt to reside in the sound rather than in the sense.[35]

Up to this, we have taken up the definition of mantra given by Western scholars. Now we will move to the Indian scholars. First of all, I will introduce B. Bhattacharyya who devoted himself mainly to Tantric field. He does not try to make any definition of mantra, but just explains mantra in details: mantras, or mystic syllables, contribute the backbone of the Tantric Esoterism. They are of innumerable varieties. These mantras are mostly a string of unmeaning words, but they sometimes disclose distinctly the influence of a language now unknown. It is however impossible to say how these mantras were introduced into the religions of ancient India. Vedic hymns were indeed called mantras, but they had their meaning. The Vajrayanist of course in several instances attempted to trace the origin of certain mantras which point unmistakably to Buddha himself as their originator.[36]

Next we will be taking of S.B. Dasgupta who spent his life for examining Tantric literatures. He also does not have any attempt to give any defining description on mantra. But some of his statements about mantra, taken from his works, indicate what his view of mantra had been. He says that as the other Indians, the early Buddhists also had some sort of belief in mantra—a belief in mysterious power in sound of a

word, or a string of words—a power which is something more, or other, than the power which lies hidden in the accepted meaning,[37] and that most of the mantras and *dhāraṇīs* are composed of a string of syllables which have lost their etymological meaning or which had never an etymological meaning.[38] He, further quotes Govinda's view and Vasubandhu's implication, that is to say, respectively, "even the formulas of refuge and worship, which were current at all times and in all the countries of Theravāda Buddhism, possess a mantric character. Their perfect parallelism of sound, rhythm and idea, their concentration on the highest symbol, like the Buddha, Dharma, Saṅgha and their underlying devotional attitude, in which *saddhā* (faith) and *mettā* (love) occupy the first place, make them mantras in the best sense"[39] and "in its absolute meaningless of mantra lies its real power which helps *sādhaka* (practitioner) in realizing the nature of the universe as absolute void. Mantras are thus taken only as a help for the realization of the absolute void-nature of the universe."[40]

A. Bharati, as being a *bhikṣu* and Buddhist scholar, after analyzing the definitions made by scholars, offers his own succinct and formal definition of mantra. According to him these definitions as being material and functional definitions among two definitions, i.e., formal and material, they are not just the definitions but the descriptions. No material or functional enumeration of the constituents can be really qualified as a definition, for all constituents of a complex term like *mantra* cannot be included in a short series of proposition.[41] Thus he suggests that mantra is quasi-morpheme or a series of quasi-morphemes, or a series of mixed genuine and quasi-morphemes arranged in conventional patterns, based on codified esoteric traditions, and passed on from one preceptor to one disciple in the course of a prescribed initiation ritual.[42] But before this definition, he adds that the use of mantra as a Vedic verse—any passage in the *saṃhitā* portion—is the oldest and hence the most hallowed in India. When a *brahman*, even a modern

Brahmin scholar, speaks of mantra without any qualification of the term, he always means "a Vedic passage." The word *mantra* did, however, obtains its extra-Vedic connotation and its extra-canonical charisma at a early time.[43]

From now, we must turn our eyes to the far eastern region where the practice of mantra have been much developed and is still strongly alive. I will select three scholars who have contributed much to the study in mantra and Esoteric Buddhism. First I will speak of Shoun Toganoo who was a luminary in studying the Esoteric Buddhism of Japan. In one of his works, which dealt with the theory and method of the practice of Esoteric Buddhism in Japan, he makes a clear description of mantra. He says that mantra (*chen-yen*, 眞言) is also *dhāraṇī*, or *vidyā* (*ming-chou*, 明呪)—*mantra*. Although the etymological origin is different from each other, nevertheless these became synonymous terms later on. It is called mantra (*chen-yen*, lit.: truthful word) for representing the true nature of *Tathāgata*, *vidyā* (*ming-chou*, lit.: bright and magic) for clearing away the ignorance, *dhāraṇī* for concentrating our mind to be one pointed by reciting *dhāraṇīs*, and for holding all the virtue of the teachings of Buddha (*sūtra*).[44] We also can listen to Seiru Nasu's opinion. He is a monk in Shingon sect and distinguished Buddhist scholar in Japan. He tried to explain mantra with taking the Kukai's opinion, who was the founder of Shingon sect in Japan. According to him *dharmata* (法性) is called mantra. *Dharmatā* in this case indicates the reality of all phenomenal things. Thus mantra and *dhāraṇī* are one and the same with the different name, because within the inner side of oneself, the real state of the mind (自心實相) is mantra and *dhāraṇī*, and on the same way, the real nature of the world (自然實相) is mantra and the *dhāraṇī*, in the world outside. Thus, the combination is *mantra-dhāraṇī*. Consequently, *mantra-dhāraṇī* (*chen-yen tho-lo-ni*) became to represent the threefold secret action (三密加持 *tri guhya*) of *Dharmakāya*,[45] namely, the symbol of *dhātu-maṇḍala* (the true nature of the life in the world).[46]

Finally, we must acquaint ourselves with introduce one more scholar, who extracts the essence from the vast definitions of mantra. Shūyu Kanaoka, after making a brief survey of the historical development of mantra, concludes that *mantra-dhāraṇī* in Esoteric Buddhism has reached to symbolize both the place as the true state of *Tathāgata*, where the practitioner has to reach (he has to produce in himself), and the method through which the stage of the nature of *Tathāgata* has been created,[47] and its real *raison d'être* consists in organizing in ritual.[48]

These various definitions of mantra mentioned above, have all their particular features, because they are based on each scholar's particular positions. Before we try to give our own definition, we will analyze these definitions one by one, and extract the common components of which these definitions are consist of the scholars who have been quoted by us are also divided into three groups. First group of scholars deal with mainly Indian mantra. They are J. Gonda and Andre Padoux. The next group has tendency to treat both Indian and Buddhist mantra. M. Eliade and A. Bharati belong to this group. The rest of the scholars, i.e., B. Bhattacharyya, S.B. Dasgupta, S. Toganoo, S. Nasu, and S. Kanaoka examine Buddhist mantra, especially those three later ones are believers in the Esoteric Buddhism in the far eastern tradition.

J. Gonda who has studied usually Vedic literatures, at first, lays emphasis on Vedic mantra. He gives very complicated definition, but his main concern is that mantra is "a formula of words (sounds), usually being Vedic Saṃhitā, and having its special efficacy." He follows the general sayings that mantra has Superhuman origin, and due to this fact, the mantra represents the divinity of the Super human, and this divinity gives the special efficacy to mantra, thus mantra causes oneself to identify with the divinity. Although he also mentions the Hindu and Tantric mantra, there being no definite difference between the Vedic mantra and them. André Padoux agrees with J. Gonda, in saying that mantra is "a form

of words (sounds)," but he always regards the word as a form of energy which comes from the primordial sources, the Śiva's energy. Thus he says that mantra is flashed forth from the Śiva's energy which is primordial vibration, Consciousness of the universe, and that mantra leads oneself toward the origin in certain rules of the tradition wherein it is used. Considering that André Padoux deals with Tantric tradition, especially Kāśmīra Śaivism, we finally can extract some components with which mantra is defined from Indian tradition. These are "a formula of words (sounds)," "vibration," "secret of Superhuman origin," and "of especial efficacy in certain rule."

While J. Gonda and André Padoux attempt to describe the origin and material of mantra, M. Eliade is rather interested in the practical side of mantra. But he also has an idea similar to them, because of his regarding mantra as a yogic function of the phoneme and an internalized liturgy. Rather than this, his peculiar view is that a mantra is a "symbol" in the archaic sense of the term—it is simultaneously the symbolized "reality" and the symbolizing "sign." Although they say that mantra is a symbolic form of the reality, his view on symbol has more significance. He considers mantra not only a symbolic form (symbolizing sign) but it also symbolizes itself (symbolized reality). This indicates that mantra is used as an instrument for practice as well as is considered as an object in practice. Even though A. Bharati refuses to identify mantra with its materials, function and purpose,—because all constituents of the complex term *mantra* cannot be included in a short sentence of proposition, he thinks mantra cannot be taken as one with materials or functional enumeration of the constituents--at least three of the components from his definition can be taken, namely "quasimorpheme," "codified esoteric tradition," and "precept and disciple." In this context, his definition is not far from the previous ones, because the "quasimorpheme" can be understood roughly similar to the word (syllable), and the "codified esoteric tradition" as a certain rules (traditions).

Lama Anagarika Govinda gives more clear notion of

mantra. His two concepts on the mantra are "word-symbol and sound-vibration." The symbolic nature and the vibration of the secret sound of mantra play very important role both in daily human experience and in the mantric practice. D.L. Snellgrove and the two Indian scholars have such common ideas about the mantra. Their basic concern on mantra are that mantra consists of a certain mystic syllables (words, sounds) with their power, and is used in Tantric practice, especially during meditation.

Finally, we must shift our discussion on the far eastern scholars. Their positions are basically different from others due to their source materials which are usually Chinese literature and of their faith which is based on the Japanese Shingon Buddhism which in turn is rooted in Chinese tradition of Esoteric Buddhism. In this respect, their conceptions of mantra are quite peculiar compared to the others. They, at first, accept the general view which the term *mantra, vidyā, dhāraṇī* has been considered one and the same in the tradition of Esoteric Buddhism, even though their etymological origins are different. They also agree with the opinion that mantra is a formular consisting certain syllables, sounds or words, however, they consider this syllables or sounds not mere general ones but the ones that are the embodied forms which contain the true nature of the world. From this view, mantra consisting of certain syllables, or sounds, is regarded as a symbol of the world, which is also called *Dharmakāya* and as a symbol of the true state of mind. Once mantra symbolizes *Dharmakāya* or *dharmata*, then mantra becomes *dharmatā* itself. If we take M. Eliade's view that mantra is the symbolized reality (object) and the symbolizing sign, mantra is the *dharmata* itself and the symbolizing sign of *dharmatā*. Thus, through mantra, the ultimate state can be realized in properly arranged symbol of practice.

Now it is the time to attempt to make our own definition of mantra. Through above analysis of the definitions, we can get some common components, or certain common concepts which mantra contains. The notion of "a formula of certain

syllables, sounds and words" has been considered through the Vedic time to the present day, however, in course of time, this notion has had close relation with vibration. And the formula of certain syllables, sounds, and words with the notion of vibration must be revealed by or from the ultimate origin. Thus this formula has the power linked with the origin. With this power, one can obtain its benefits or realize the ultimate goal in the particular rule or tradition. When this formula functions, it can work through the symbol-system which makes a bridge between the ultimate and the phenomena. Now at this stage a plausible definition could be evolved with which the present research work should proceed with the definition that "mantra is a formula of certain syllables (sounds, words) with the subtle vibration, which is revealed by or from the Ultimate (*dharmatā*) and which has the power that gives certain efficacy or causes one to realize the Ultimate goal in proper rules (practice), sometimes after being given from *guru* to disciple, through the particular symbol system in the tradition wherein mantra is used."

This is not our own definition but just a kind of the tentative definition drawn out of the previous ones, because the final definition of mantra, cannot be formulated at this stage. This work, however, will be accomplished under this hypothetical definition of mantra.

References

1. Harvey P. Alper, ed., *Understanding Mantras* (repr. Delhi: Motilal Banarsidass, 1991), Introduction, p. 13.
2. Andre Padoux, "Some Suggestions on Research into Mantra," *Indologica Taurianensia* (Torino), vol. 6 (1978), p. 239.
3. Andre Padoux, "Mantras—What are They?," *Understanding Mantras*, ed. Harvey P. Alper, pp. 295–318.
4. Andre Padoux, "A Working Bibliography for the Study of Mantras," in ibid., pp. 327–443.
5. Harvey P. Alper, ed., *Understanding Mantras*, p. 4.
6. Ibid., p. 5. Harvey P. Alper points out three points that relate

directly to the assessment of the balance between continuity and discontinuity in Mantraśāstra. Although he didn't include mantra in Buddhist tradition, his remark, I think, is available to the Buddhist tradition. Ibid., p. 5.

7. J. Gonda, "The Indian Mantra," in *Selected Studies*, presented to the author by the staff of the Oriental Institute, Utrecht University on the occasion of his seventh birthday (Leiden: E.J. Brill, 1975), vol. 4, p. 259.
8. Ibid., p. 254.
9. H. Zimmer, *Myth and Symbols in Indian Art and Civilization* (repr. Delhi: Motilal Banarsidass, 1972), p. 140.
10. S.B. Dasgupta, "The Role of Mantra in Indian Religion," *Bulletin of the Ramakrishna Mission Institute at Culture*, Calcutta, vol. VII (1956), no. 3 (March), p. 49.
11. J. Gonda, "The Indian Mantra," p. 254.
12. Ibid., p. 253.
13. Agehananda Bharati, *The Tantric Tradition* (repr. Delhi: B.I. Publications, 1983), p. 83.
14. Lama Anagarika Govinda, *The Foundations of Tibetan Mysticism* (London: Rider and Company, 1960), p. 19.
15. André Padoux, *Vac* (New York: State University of New York Press. Albany, 1990), p. 373.
16. Agehananda Bharati, op. cit., p. 103.
17. J. Gonda, "The Indian Mantra," p. 252.
18. Alex Wayman, "The Significant of Mantras from the Veda down to Buddhist Tantric Practice," *Adyar Library Bullatin* (Adyar, Madras: The Adyar Library and Research Centre), vol. XXXIX (1975), p. 65.
19. J. Gonda, "The Indian Mantra," p. 251.
20. Ibid., p. 259.
21. Ibid., pp. 259–60.
22. Ibid., p. 271.
23. Harvey P. Alper, op. cit., p. 4.
24. J. Gonda, *The Ritual Sūtras*, History of Indian Literature 1–2 (Wiesbaden: Otto Harassowitz, 1977), p. 502.
25. André Padoux, "A Working Bibliography," in *Understanding Mantra*, p. 374.
26. Ibid., p. 377.
27. Ibid., p. 383.
28. Ibid., p. 379.
29. Mircea Eliade, *Yoga, Immortality and Freedom* (Princeton: Princeton University Press, 1969), p. 212.
30. Ibid., p. 215.

31. Lama Anagarika Govinda, *The Foundations*, p. 92.
32. Ibid., p. 18.
33. Ibid., p. 26.
34. D.L. Snellgrove, *The Hevajra Tantra—A Critical Study* (repr., London: Oxford University Press, 1980), vol. I, p. 136.
35. D.L. Snellgrove, *Buddhist Himālaya, Travel and Studies in Quest of Origin and Nature of Tibetan Religion* (Oxford: Bruno Cassirer, 1957), p. 74.
36. Benoytosh Bhattacharyya, *An Introduction to Buddhist Esoterism* [repr., Delhi: Motilal Banarsidass, 1989 (first published, 1931)], p. 55.
37. S.B. Dasgupta, *An Introduction to Tantric Buddhism* (repr. Calcutta: Calcutta University, 1974, first pub. 1950), p. 54.
38. Ibid., p. 59.
39. Ibid., p. 55.
40. Ibid., p. 59.
41. Agehananda Bharati, op. cit., p. 105.
42. Ibid., p. 111.
43. Ibid., pp. 103–4.
44. Shoun Toganoo, *A Study on the Practical and Ritual Method of Esoteric Buddhism* (秘密事相の研究, *Himitsu jiso no Kenkyū*) (Kyoto: University of Goyasan Press, 1939), p. 269.
45. Seiru Nasu, "The Doctrine of Shingon Sect (眞言宗の教理, *Shingongshu no Kyori*)," in *Bukkyo Hukyo Daikei* (佛教布教大系, The Collection of the Propaganda of Buddhism), (Kyoto: Daito Shuthansi, 1982), vol. 1, pp. 64–65.
46. Seiru Nasu, "The Philosophy of Mantra (眞言の研究 *Shingon no tetsugaku*)," in *Koza Bukkyo* (講座佛教, Lecture on Buddhism), vol. 2, *Bukkyo no Shiso* (佛教の思想, The Thought of Buddhism), vol. 2 (Kyoto: Daito Shuthansi, 1979), pp. 189–93.
47. He makes this idea with taking Theodore Stcherbatsky's theory, that is to say, *yoga* and *samādhi* mean either "the concentrated thought" itself, as a physical condition, or this same thought, as the method through which the condition has been created, or as the place where it has been produced. *The Concept of Buddhist Nirvāṇa* (repr., Delhi: Motilal Banarsidass, 1977), pt. II, p. 7.
48. Shuyu Kanaoka and Tadasi Simtz, "Esoteric Buddhism(密教, *Mikkyo*)," in *Asia Bukkyosi-Indohen* (アジア佛教史–インド編 VI. The History of Asian Buddhism, India), (Tokyo: Kyosei Shuthansi, 1977), vol. IV, p. 88.

2

Mantra in Brahmanic Tradition

1. Historical Speculations of Mantra

Mantra has very long history during which many speculations have been made, but the chronological survey of such speculation is very difficult. It is mainly due to two reasons, one of which is that the literature that we have, pertaining to mantra, is too vast to survey, the other is that we hardly have materials in Indian history showing a systematic account of ideas.[1] In addition to this, we must keep it in mind that the speculations on mantra have continuity and change, because the change in continuity, as is well-known, is a characteristic feature of India, whose culture has always succeeded in remaining unchanged in its essence, while following a constant process of evolution and adjustment.[2] In this respect, to survey the speculations on mantra, we will examine the mantra in Vedic and Upaniṣadic literatures, the mantra of Mīmāṃsaka theory, the mantra according to the grammarians, the mantra in Yoga and the mantra in Tantric literature. After that, we will point out both the essence of continuity and the differences in the changing.

a. *Mantra in Vedic Literature*

Vedic literature is generally divided into two parts, Saṃhitās, i.e., the collection of mantras and Brāhmaṇas. The mantra part comprises the hymns to the deities, and the

Brāhmaṇa part consists of the description of the methods of the various types of sacrifices (*yajñas*), namely, *vidhis*, *arthavādas*, *vedānta*, *vākyas*, etc.[3] But in Vedic literature, we do not find any definition of mantra as such, so it is said that sentences which are extremely heterogeneous and of diverse kinds are mantras, and that a mantra has to be defined as that which has been called a mantra by those who are well-known.[4] It is, however, generally accepted that mantras were used in rituals, and that the hymns which are called mantras were revealed through the ancient sages. Mantras are, in this trend of thought, eternal and indestructible "prototypes" from which the phenomenal forms can always be derived. When we use them, we come in touch with the very nature of the idea they represent. They enable man to transgress the limits of his phenomenal existence.[5] This prototypal idea of mantras, from which the phenomenal forms come out, has been speculated from as early as the *Ṛgveda*.

The Vedic speculations, as expressed in the hymns, are based upon a kind of primacy of the Word. The significance of the Word is referred to by various terms and in several places it appears as a primordial principle, a creative force bringing forth the universe.[6]

The "primacy of the Word" is called *vāc*—that literally means "speech, word"—which has been described in various ways. At first, we can see that *vāc* was considered a supreme power. "I, Vac, support both Varuṇa and Mitra, I bear both Indra and Agni."[7] Thus the Word is placed above anything else. *RV* says that "I pervade heaven and earth. It is I who give birth to the Father, on the summit of this [Word]."[8] This passage implies the creative role of *vac*. With the creative role, *vāc* became the supreme authority in the universe. *Ṛgveda* gives many evidences: "On the top of yonder sky, they say, is *vac*, who knows all but does not enter all"[9] and *vac* is called "One Real, *ekam sat*" (*RV*, 39), "the One, *ekam*" (ibid., 6), "That one, *tad ekam*" (ibid., 2–3). Due to this character, *vāc* is also regarded as the goddess who is the consort of a god. One Black *Yajurveda*, *ṛcā* (verse) says that

"Prajāpati (the Primordial Creator), was there, Vāc was his companion. He united with her, then she parted from him and bore all these creatures, afterward she came back into Prajāpati."[10] In this passage just quoted, it has been brought to our attention that Vac returns into the Prajāpati after parting from him. It means that Vāc is both distinct as well as non-distinct from Prajāpati. That it unites into him implies the unchanging character of Vāc, which is an unexpressed, silent aspect, while its parting from him indicates the changing character of Vāc, which is an expressed, sounded aspect.

From the united side, Vāc appeared as co-extensive with the god, Brahman, and is identified with the god, Brahman.[11] The other side of Vāc indeed gives the fact that Vāc is the consort of a god, the goddess, and the second is the Primordial One. This character of Vāc plays a creative role. In this role, we come across another term about the word, *akṣara*. The etymology of the word is *na kṣarati* or *na kṣīyate* which has the sense of "not flowing out or perishing," hence the imperishable, the indestructible, the eternal.[12] But, as is well-known, already in the most ancient source, the *ṚV*, the word is used in a specialized sense exclusively associated with Vāc,[13] and it signifies "syllable."[14] Thus it is noticed that the word has distinctive senses.

Then, what is the relationship of these senses? *ṚV* says that "the (creative) syllable, *akṣara* on which the gods in the highest heaven have taken their seats, what will he who does not know it accomplished by means of hymns, or the *ṛcā*."[15] In this passage, why the negative "*a-kṣara*," which signifies "not flowing out," has come to denote "syllable" which flows out from the Primordial One.[16] In this context, Buitenen says that *akṣara* is conceived both as the sap or essence that "flowed out", and as the ultimate term of an ascending series which is no longer "flowing out" into an ulterior essence. But the last is always the first, and from the "flowing" flows out the first seed of creation.[17] Also the term is considered both a basic element of word and a measure of the sacred

Word. It is why the imperishable syllable, the *akṣara*, as the smallest division of the word, is taken as the word's basic element, that to which it can be deduced and it may be assumed, and from which it emerges. It is, at the same time, for priests and poets of Brahman, which is a measured word, the element by which it is measured.[18]

With examining these statements the term *akṣara* actually is the manifested aspect of Vāc, but, later on it is symbolized as the imperishable, the eternal. It is why the smallest division of the Word, the basic syllable is no more divided. This undivided feature of basic syllable is symbolized as the undestructed, eternal One. With emphasis on the undestructed, eternal feature of the syllable, it comes to be called *akṣara*. Thus the term has been having twofold significances,[19] and the basic sense of it is the "syllable." Therefore, it may actually be thought to be the changing side of Vāc. *ṚV* tells us that "When the ancient first dawned, the great Syllable was born in the footstep of a cow."[20] This footstep of the cow is also the step or foot of Vac, because the cow represents Vac due to the fact that it brings the desired result.[21] We can see in *ṚV* that "Vac is measured in four feet, and the keepers of the Brahman who are wise to know these feet, three, putting away in hiding, do not stir, the fourth foot of Vac is spoken by man."[22] With this manifested side, Vāc, *akṣara*, the cow, and the fire are identified,[23] because these symbolize the functions of Vac.

This *akṣara*, the syllable is identified with the syllable *Oṃ*[24] which has been philosophically speculated in Upaniṣads. The one *akṣara Oṃ* is, in *Chandogya Upaniṣad* (*Ch. Up.*), equated with *udgitha* which begins, as the main one of the four parts of chants of *Sāmaveda*, with *Oṃ*.[25] This syllable *Oṃ* is also identified with *satyam* which is the universal truth.[26] This *satyam* is based on *ṛta* which is the cosmic order. Thus *akṣara* is equated with Ṛtam.[27] In this context, *akṣara*, Ṛtam, *satyam*, *Oṃ*, and Vac are identified.[28] This is the unchanging, silent aspect of Vac, for these symbolize the primordial feature of Vāc.

In this way, the speculation about *Oṃ* has been elaborated. *Oṃ* is considered as breakable into its three morae (*mātrā*), or in its three phonemes (*a, u, m*). This analysis of *Oṃ* is applied to the various threefold elements of the philosophical speculations, namely, the threefold Veda, the three words (sky, atmosphere, and earth, or sun, wind, and fire), the three *vyāhṛtis* (*bhūr, bhuvaḥ, svaḥ*), and so on. The triadic analysis is found in *udgītha*,[29] in *satyam*.[30] Thus, *Oṃ*, *vyāhṛtis*, *udgītha*, *satyam* are identified with these divisions, respectively.

Furthermore, *Oṃ* is exalted all. Many Upaniṣadic texts give unrivalled value attributed to the *Oṃ*.[31] The Upaniṣadic texts also say that Vac and Prāṇa have been spoken of as the first couple (*mithuna*) in process of cosmogony.[32] And *manas* (mind) and Vāc (speech) have been considered as the original pair which bring about the Prāṇa (life), or the world. Therefore, the mind has been described as the father and the speech as the mother.[33] Description of this type may be interpreted in the following way:

> The creative process proceeds from the original One, first as the self-consciousness of the unqualified One; from self-consciousness proceeds determination and idealization, on the one hand, and creative vibration, on the other, in form of *Vāc* or Word. Idealization and creative vibration must unite as father and mother to give birth to cosmos, their child. Though idealization and creative vibration are here spoken of as father and mother, they are not really two, they are one in two, and two in one. As there cannot be creative vibration as the beginning of the cosmic process without there being idealization, so there cannot also be purely abstract idealization without having its support in the creative vibration.[34]

From this point of view, in making speculation of the word *manas*, *vāc*, and *prāṇa* perform a very important role. They are not separable, but different aspects of the same thing. *Manas* is the basic, unexpressed aspect of *vāc*, while *vac*, in this case, is the creative, expressed side of *vāc* itself. And

prāṇa is the creative process of *vāc*. Therefore, *prāṇa* always associates with *vāc* in its creative role, that is, in manifesting the word. This speech and breath are eventually connected with one syllable *Oṃ*. This means that the union of *vāc* and *prāṇa* manifests the syllable, the basic syllable *Oṃ*. Thus, in this tradition, the text lays emphasis on the meditation on *Oṃ*.[35] Because *Oṃ* symbolizes Brahman and the whole of speech.[36] That meditation on *Oṃ* makes the meditator realize the symbolized meaning of *Oṃ*.

Now we come to the division of the Word and the Universe. This is a sort of speculation about the Word, human beings, and cosmic correspondence. This division of the Word occurs even as early as *RV*. The Word has four quarters, and three quarters are hidden, while the fourth one is spoken by man.[37] This fourfold partition of the Word is related to the four *pada*s of *Gāyatrī* metre and the four stages of the word being thought in later time. What draws our attention is that among the four, one is visible to human beings, while the three are unseen. Of fourfold Puruṣa, one-fourth of him is all earthly beings, other three-fourth are in heaven.[38]

In the above passages, it seems that *puruṣa* has taken over some of functions of *vac*, because it is associated significantly with *vac* in cosmological speculation. We also can see this division in *Ch. Up.*, *Gayatrī* is sixfold: all beings, vile, earth, body, heart, *prāṇa*; but, also four-footed,[39] which also occurs in *Bṛ. Up.* The *Gāyatrī* metre has four feet (*pādas*),[40] and each *pada* consists of eight(six) syllables. The first three *padas* are counted to be compared respectively with the earth, ether, sky, three Vedas, and three *praṇas* (*prāṇa*, *apāna*, *vyana*), with three triads.[41] But, the fourth foot is described as founded on the truth.[42] This kind of division of the word continues in the speculation of *Oṃ*. *Maṇḍukya Upaniṣad*, of which the fundamental doctrine is that the whole world is expressed in the syllable *Oṃ*, gives the fourfold descriptions of *Om*. The four sound elements of *Oṃ* correspond to the four quarters of feet, namely, the four stages of *ātman*. *A*

corresponds the state of waking (*jāgrat*), *Vaiśvānara*, *U* as the state of dream (*svapna*), *Taijasa*, *M* as the state of deep dream (*suṣupti*), *prajñā*, and the whole sound *Oṃ* as the state of the unqualified fourth stage (*turīya*).[43] As quoted above, although, in contrast to the other cases, it is believed that these partitions of the Word or the universe indicate the process of evolution of the Word, in that reason, the cosmic correspondences of the Word and human beings.

There are other evidences about this kind of speculation in Upaniṣads. But it is not necessary to illustrate these all here, since the quotation above is sufficient to get the intention with which these descriptions took place. In this context, we can take very fine explanation for the tentative conclusion. Since the four-division of the universe mentioned above, i.e., the quartering is an established symbol of wholeness, description of Brahman as four-footed is intended for bringing out the organic relationship of the world with Brahman in its whole dynamism, in other words, Brahman's feet are symbolic of the successive steps of evolution which the Absolute takes in the course of self-expression beginning from the extension of space to the self-conscious organic being.[44]

Up to here, the speculation of the Word has been surveyed. From this point of view, it is clear that the primacy of the Word is the basis of the evolution of the notion of mantra. The Vedic verses were revealed through the insight of the ancient seers with contemplation of the face-to-face relationship with god. Thus it is believed that these verses not only capture the truth with their insights, well formed and from the heart, they are the truth, but also they have actually participated in the primordial relation of the truth, and they, therefore, become essential to truth preservation.[45] And the notion of mantra, that is powerful because it is *Kavišasta*,[46] developed when the Vedic priests attuned to the changing religious sensibilities moved away from the poetic insight born of the face-to-face contemplation of the god to the complex detailing of the mechanics of ritual.[47] Therefore,

the power of mantra is derived at once from the insight of the poet with contemplation of face to face with god who promotes the truth, and later on, derived from the performing of the prescribed rituals.

Among the performing of the prescribed rituals, the correct pronunciation and repetition of mantra is considered to be the most important thing. In Upanisads, *Om* is regarded as the representative of the whole pronunciations of speech. Because the phonemic elements of *Om*, that is to say, *a*, *u*, *m*, represent the whole span of the vocal organ and thereby the whole of speech.[45] Therefore, *Om* has been considered as the primordial form of mantra. The correct pronunciation of *Om* leads one to realize the reality. Thus in Vedic and Upanisadic literature the concept of mantra is, at first etymologically, the verses which capture the truth, revealed through the sages with their insights, and later on in its functional respect, the words having some sort of power which, in fact, is the power of the truth. Thus, it has been used in rituals, each of which gives its own efficacy mechanically. And it has been speculated philosophically to realize the reality, with relation to the metaphysical truth or cosmic evolution. In course of this trend, it has a close relationship with the mind (*manas*) and breath (*prana*). Also they are expressed through the symbolic way, and the one syllable *Om* is considered the basic symbol of mantra.

b. *Mantra in the Mimamsaka tradition:*

The efficacy of mantra is based on the faith of the people. With the changing phase of history, especially the question raised by those groups who have different opinions against the Vedic religion, it was necessary for the Vedas to get a rational basis for the belief in the efficacy of mantras. This task of rationalizing the belief in the secret power of mantras was faithfully attempted by the Mimamsakas. Mimamsa, seen in its general aspect, is a system of rules for interpreting the directives for carrying out religious ritual presented by Brāhmanas in conjunction with Samhitas, which are,

according to some scholars, the Veda proper.[49] Since the directives or the Vedic injunctions or imperatives are expressed through the words, Mimamsakas grant importance to the word, i.e., *śabda*. Thus, it advanced the theory of *śabda* or word. Mimamsakas say that the sound pronounced in pronouncing a word is not purely accidental or ephemeral. The sound is always there and is not perishable, and manifested by pronunciation. The word is a verbal unit composed of letters, sound or phonemes. And the sound of the word and the meaning of the word are interconnected, so the correct pronunciation of the word gives the meaning of the word. For example, the word *gauh* is nothing more than the three phonemes which are found in it, namely, *g*, *au*, *h*. It is also these very phonemes which cause the understanding of the meaning of the word.[50] This means that every *śabda* has got an eternal character as the sound-representation of an eternal principle. Since the words are eternal,[51] the mantras of Vedas are not, therefore, merely words or combination of words made by any human agency.[52] They are the purities and transparencies of their whole being, various aspects of the eternal truth revealed themselves to the sages in the form of sound representations. Thus they are eternal, and have certain power.

Mimamsa, however, didn't believe in any God, or any Supreme Being. They protest against the view which regards the Vedas as the work of God. They hold that the Vedas exist for ever in their own right. Because, God, who is incorporeal, has no organ of speech, and cannot, therefore utter the words of the Vedas. Thus, although the relation between the word and its meaning is natural and not created by convention, that there is such a relation between the word and its meaning is directly cognizable.[53] And also words denote classes or universals, not individuals, and are eternal. The *śabda* of Mimamsakas, as sound-representative of eternal truths, has nothing to do with a Supreme Being as the ultimate source or support of all. But the *śabda* theory of Mimamsaka gives the seed of the conception of *Śabda*

brahman, as the first cosmic vibration of the absolute non-vibrated and unqualified Supreme Being.[54] Mīmāṃsakas consider mantra as an indicator (*abhidhāna*) of ritual states of affair, that is, mantra allude to what is going on in the sacrifice as the priest executes it, on the other words, when they are recited in proper sequence, they help the priest see what he is doing and remind him of what has yet to be done.[55] Besides, they regard mantras as dedications, benedictions, eulogies, lamentations, directives and questions as well. Considering all these, Mīmāṃsā's concept of mantra is that mantra is an indicator which cannot take on various syntactic forms, but often depend on mythological and symbolic associations.[56]

c. *Mantra in the Grammarian's Perspective*

The sound-theory of Mīmāṃsā is, somehow, different from that of the Indian grammarians, even though both of them look upon *śabda* as eternal. The main difference between Mīmāṃsakas and grammarians is that grammarians think that words are *sphoṭa* which is over and above the sound, in contrast to Mīmāṃsā, according to which words are nothing more than a collection or group of phonemes and which meaning is associated with the collection. In short, *śabda* which is eternal is considered as the sound by Mīmāṃsā, and as *sphoṭa* by grammarians. Grammarians think that the sounds of words are the outward manifestations of the word through the help of air and the vocal organ. These uttered sounds (*dhvanis*) manifest the meaning of the word. Because there is an indivisible word unit over and above sounds or phonemes. This word unit, an indivisible entity is called *sphoṭa*.[57] The idea that lies behind *sphoṭa* in simple terms is that words and meanings are indivisible units. The indivisible unit of expression (word) is *sphoṭa* and the indivisible unit of meaning is also called *sphoṭa* (a unit called *pratibhā*[58]).[59] In this point of view, this *sphoṭa* is defined as the "word-as-expressing meaning (*vācaka*)," and as an entity which is manifested by the latter.[60] There is a threefold fusion of

sphoṭa. Firstly, there is the objective meaning (*artha*), which one (*ṛṣi*) is seeking to communicate. Secondly, there are words and phrases (*dhvanis*), which one will utter, and thirdly, there is an understanding (*pratibhā*), that anyone who is listening acquires. This threefold fusion is differentiated in mind and yet integrated like three strands of a cord. That is what explains *sphoṭa*.[61] This theory of *sphoṭa* has been hinted in the works of Pāṇini (fifth century BC),[62] but it is systematically presented by Bhartṛhari (the fifth century AD).

Bhartṛhari through *sphoṭa*—as the key concept of his account of grammar—claims to secure heaven, may liberation to one who understands grammar that way. He says that grammar is the door leading to liberation.[63] The idea of achieving liberation through the correct use of words, we find, was also expressed by Patañjali (150–350 BC).[64] While it is clear that for Patañjali liberation is the attainment of identity with the Divine-Word, he does not specify how this unity is to be achieved.[65] The Divine-Word referred to here is nothing other than *Śabdabrahman*, of which we have already made a mention above. The method with which one attains the Divine-Word is named *śabdayoga*. Although the term *Śabdabrahman* occurs as early as *Maitrāyaṇa Upaniṣad*,[66] the equating Brahman with language is found much early in the Vedic literature.[67] The seed concept of *śabda* found in Vedic literature has been a subject of interpretation differently in philosophical schools. Of them the grammar school of Bhartṛhari is well-known for its theory of *sphoṭa* and the doctrine of *śabdādvaita*. This doctrine of *śabdādvaita* of Bhartṛhari comes from the idea of *śabdatattva* as Brahman.[68] The supreme reality in the philosophy of Sanskrit grammar has been called *Śabdatattva* or *Śabdabrahman*, Supreme Word.[69] In other words, the Brahman as the Words-essence or *Śabdatattva* is called *Śabdabrahman*, or the Brahman conceived as the substratum of *sphoṭa*. This Supreme Word or *Śabdabrahman* is also a highly subtle and metempirical human experience and possesses a pragmatic

significance.[70] It is the *caitanya* (tendency towards manifestation in all beings) pervading all creation, and is the source of the letters of alphabet, of words, and of other round through which thoughts are exchanged.[71] Thus the *sphoṭa* theory culminates in the ontological notion of the *Śabdabrahman*.[72] The essence of *sphoṭa* is the idea that the word (in the form of the sentence, individual word and the phoneme) is an entity over and above the sound. This is an indivisible entity which already exists in everybody, namely, speaker and hearer. Each case of *sphoṭa*, therefore, is an expression of the indivisible unit, even as it, through its explosion, is seen expressed in and through many of its expressions, while *Śabdabrahman* is the one and the root cause of each *sphoṭa*.

The attainment of the unity to *Śabdabrahman* is the goal of the grammarian. And the way to get liberation is the *śabdapūrvayoga*[73] or *vāgayoga*.[74] *Vāgayoga* and *śabdapūrvayoga* are the same, namely, some kind of *yoga* as means of attaining Brahman or the eternal word.[75] This *vagayoga* is closely related to the level of language. There are three levels of language, i.e., *paśyantī*, *madhyamā* and *vaikharī*.[76] These are the processes of the manifestation of language. Language passes through these three levels whenever one speaks, from *pasyanti*, *madhyama*, and *vaikhari*. Hearing, of course, operates in the reverse direction. *Vaikhari* is the stage of manifestation of word which is produced in the cavity of the mouth. It is purely physical and is recognized by an external sense-organ. *Madhyama* level is a stage of thinking of what is articulated. It is the level of thought. *Pasyanti* is the indivisible and non-sequential level. It is indestructible and unchangeable and verbal in nature. The language at this level is the same as consciousness and is called *Śabdabrahman*.[77] Because there is no cognition in the world in which words do not figure. All knowledge, as it were, is interwoven with the word,[78] that is, knowledge, consciousness and words are all inextricably interwoven. Thus, it is words which urge all beings toward purposeful activity, if that were absent,

everything would be insentient like a piece of wood or a wall.[79] With this reason, the supreme reality is called *Śabdabrahman.*

From this point of view, *vāgayoga* is a kind of meditation aimed at raising the level of consciousness to the highest stage of the Word, the *Śabdabrahman.* Absolute absence of differentiation and sequence of any kind is the chief characteristic of this meditation.[80] This means that the method of this *yoga* is *krama-saṃhāra* or withdrawal of sequence. So, the aspirants are to pass on from the gross to subtle and from the subtle to the more subtle or the subtlest where sequence is entirely eliminated.[81] Like a perfect still pond, consciousness, when stilled from its sequencing activity, clearly reflects the reality before it. This essence of consciousness, that stands revealed at the centre of the stilled mind is *Śabdabrahman.*[82] In other words, withdrawal of sequential words implies moving from spoken words (*vaikharī*) and inner thought (*madhyamā*) to the direct mystical vision (*paśyantī, pratibhā, sphoṭa*). In detail, the aspirant at first has to purge the corrupt forms of words from one's daily language. This purification of words is attained by the knowledge and use of the correct forms of words. This may result in the getting of the spiritual merit that brings about the experience of well-being or moral power (*abhyudaya*).[83] This moral power begins to move the aspirant in the direction of identifying oneself with the divine. In this context, the use of correct word means the correct use of Veda's hymns, mantras. The use of mantras of Veda constitutes the most correct language, for mantra was revealed to the *ṛṣis* who had been the seers (*dṛṣṭāḥ*) of mantra. Thus the repeated chanting of mantra removes all impurities, purifies all knowledge and leads one to liberation. This chanting results in *sphoṭa* being perceived in all its fulness. Eventually, all sequential chanting activity from the chanting at *vaikharī*, or the outer word level, through the chanting more internalized on *madhyamā* or the inner word level, will submerge into the still steady *samādhi* of *paśyantī*, and

the final goal of *yoga* of words shall be realized.[84]

Therefore, in the Grammarian's tradition, all mantras have their meanings according to their each level. But, in case where the ignorance (*avidyā*) of speaker or hearer obstructs the evocative power of mantra, it may indeed be experienced as meaningless. For example, if, due to one's ignorance, the *paśyantī* level is obstructed from sight, then uttering of mantra will indeed seem to be an empty exercise. But even then, mantra is still meaningful, when, through repeated practice, *sphoṭa* is finally revealed.[85] The meaningfulness of mantra is not merely intellectual, but also has spiritual power (*śakti*). With the proper *yoga*, words have the power to remove ignorance (*avidyā*), reveal truth (*dharma*), and help in the realization of liberation (*mokṣa*).[86] The power of words not only causes to attain the final goal, but also is based on human reasoning.[87] And without the power of word-meaning, no connection would be made between the ritual action and the divine.[88] Accordingly, the meaning of a word, *mantra* is just the particular way in which a unit of the cosmic power works. The special power of mantra may, therefore, be explained as the special way in which it is originally changed to behave by the great cosmic power.[89]

d. *Mantra in the Yoga System*

Like in *vāgayoga* mentioned above, mantra has also close relationship with any Yoga system. *Yoga* is understood as a technique for the control of the body and mind. Its basic means, in the physiological level is the "regulation of breath," *prāṇāyama*, and on the psychological level meditation, *dhyana*.[90] It is said that the practice of *yoga* has been there from the time immemorial, and it has been compiled systematically by Patañjali in 150–350 BC. This compiled text is called *Yogasūtra* which has been explained by its successive commentaries by Vyāsa, Vācaspati, Vijñānabhikṣu, and others. Thus we will see the position of mantra in the Yoga system of the *Yogasūtra* and its commentaries. Besides this,

we will make references to some others related sources to *Yogasūtra*.

At first Patañjali does not lay stress on mantra in his system. His primary concern was the attainment of *samādhi*, the arrest of all the mental states and process.[91] The system of *Yogasūtra* is the oldest statement on the basic structure of an authentic theistic meditation.[92] Because *yoga* affirms the existence of God, *Īśvara*. This God, however, is not the creator.[93] It is, in this system, regarded as the object of meditation to bring about *samādhi* to the *yogin*.[94] *Īśvara* is a special *Puruṣa* untouched by *kleśa*, *karma*, *vipāka*, and *āśaya*.[95] He has been free, but his essence instinctively "collaborates," as it were, with the self, *Puruṣa* that seeks emancipation through *yoga*. Thus, he is only an archetype of the *yogin* a *macroyogin*,[96] and he is the teacher of even the most ancient tradition of teachers.[97] Whereas, *samadhi* is a state, an unstatic modality peculiar to *yoga*, and this state makes possible the self-revelation of the Self (*Puruṣa*), by an act that does not constitute an experience.[98]

Patañjali gives eight stages of practice,[99] of them the last three practised together are known as *saṃyama*.[100] which means literally going together, or vehicle. The knowledge obtained through the techniques of *saṃyama* is in fact a possession, an assimilation of the realities on which the yogin meditates. Thus, what is meditated, through the virtue of meditation, is assimilated, possessed.[101] This means that the *yogin* tries to imitate a transcendental model through meditation on it, if it is *Īśvara*, the *yogin* is homologized with God. In this context, Patañjali admits that mantras help the *yogin* get the *samādhi*, that is, the meditation on the significance of mantra bring about one pointedness (*ekagrata*) of the mind, which helps in the attainment of *samadhi*. He says that "The one, denoting him (*Īśvara*) is the *Praṇava*."[102] Vyasa (the fifth century AD)[103] says, in his commentary(*Vyasabhasya*) on *Yogasūtra*, that the relation between the denoter (*Oṃ*) and the denoted is not made by convention, but is as the relationship between father and

son, which is already present.[104] Therefore, Patañjali says that "It (*Oṃ*) should be repeated and its essence realized."[105] Vyāsa says that "The repetition of *Oṃ* and meditation on *Īśvara* who is denoted by *Oṃ* (is enjoined), in the case of *yogin*, through repetition of *Oṃ* and realization of its meaning, his mind becomes one-pointed."[106] We can find here that to realize the meaning of *Oṃ* means the meditation on *Īśvara*.

Furthermore, Vyāsa says that "After the repetition of *Oṃ* let him meditate on *Īśvara*, after meditation on *Īśvara* let him repeat *Oṃ*. Through attainment of perfection in both the repetition of *Oṃ* and in meditating on *Īśvara*, the Supreme self shines forth."[107] In other words, the repetition of *Oṃ* and the realization of its meaning lead to the state of *samādhi*, namely, liberation of the self, *Puruṣa*. This acceptance of *Oṃ* as an object of meditation in the Yoga system reminds us of another word, which is thought to be the object of meditation in the *Yogasūtra*. In this connection, we find that two *sūtras* are directly connected with the discussion on the meditation of the word. In the first chapter (Samādhipāda), while discussing the different stages of *samprajñāta samādhi*,[108] Patañjali explains that "(Of these), the *samāpatti* accompanied by deliberation (the first stage) is mixed due to an error regarding the word, its meaning, and its idea."[109] In the third chapter (Vibhūtipāda), one *sūtra* mentions that "(perception of an object) is usually confused, because a word, its intended meaning, and the idea (conveyed) are all superimposed upon each other. By doing *saṃyama* following each step separately, we can understand the knowledge of the sound of all living beings."[110] This passage means that by superimposition of the word, its meaning and the thought on each other there is produced one unified impression, and if *saṃyama* is practised on each of them separately, knowledge of the sounds of all living beings is acquired.[111]

According to the two *sūtras*, we find that a word or *śabda* when uttered, has three levels of value, that is, a "sound

level (*śabda*)," a "meaning level (*artha*)," and a "knowledge level (*jñana*)," and that *saṃyama* or meditation on these levels is the first step of *samadhi*, namely, *savitarka*, although the meaning of the phrase "knowledge of the sounds of all living beings" is not clear. In this context, what we are concerned with is the differences between the meditation on the three levels of the word and the meditation on *Oṃ* in the *Yogasūtra*, *Oṃ* is denoter of *Iśvara*. And the relationship between mantra (*Oṃ*) and God, who is to be realized in the meditation cannot be identified with the linguistic relation between word and its object in human language. Thus, this relationship has to be prior to any linguistic convention.[112] Therefore, the *Oṃ* is more subtle form of meditative object than the three levels of word. This means that the meditation on *Oṃ* is higher than the meditation on the three levels. This fact becomes more clear from the significance of the *YS*.[113] When the word "memory is purified" in the *YS*, 1.43 is applied to the *śabda* level, then the two stages at that level can only mean the *dhvani* and *sphoṭa*, according to grammarians. Thus because the *dhvani* level is the articulated and audible sound, the true nature of the word level (*śabda*) in *samadhi* can only be *sphoṭa*.[114] The significance of this passage is that the meditation on the word in *nirvitarka* stage, the true nature of word level of meditation, is higher one than that in *savitarka* stage. Thus the *Oṃ* is the subtle word level and object of meditation.

With regard to this, we can find some developed forms of these two meditations, that is to say, the meditation on the word and that on *Oṃ* in some later time. According to *Ratnaṭika*, written in AD 900,[115] which belongs to Pāśupata tradition,[116] there are two ways of muttering mantras and there are two types of meditation, namely, lower and higher respectively. The higher muttering of mantras, at the same time, indicate lower meditation. The lower meditation is brought by means of muttering mantra (*japapurvakam*), namely, muttering two Brahman mantras which have a meaningful sentence, and the higher meditation is brought

by means of fixing mantra in the heart (*dhāraṇā-pūrvakam*),[117] that is, fixing *Oṃ* in the heart, which is a linguistic representation (symbol) of God.[118] Here, we can find that these two types of meditation in the Pāśupata tradition remind us of the meditation of three aspects of a word and meditation on the meaning of *Oṃ*. The lower meditation and the higher meditation of the Pāśupata tradition are compared to the meditation on the word and the meditation on *Oṃ* in the *Yogasūtra* respectively. Because both of the former, namely, the lower meditation of Pāśupata and the meditation on the word of *YS* are the meditations on the objects which have their own linguistic meaning. The latter, namely, the higher meditation and the meditation on *Oṃ* are the meditations on the objects which have to be prior to the linguistic convention. Therefore, it can be said that these two levels of meditation have been developed parallel in the Yoga tradition.

Although the two meditations in *YS* and in Pāśupata school are not actually the same, but they have some similarities. Thus, eventually in the use of mantra in the Yoga tradition, the meditation on mantra has some theological or mystical aspect, and in this respect, mantra renders a considerable psychological assistance.[119] Therefore, mantra not only has the capability of meditating insight but also the power to make the transcendent present to the subject in a fully effective manner.[120] But such effective power is not inherent in mantra due to its nature, because it seems to get its effective power only by a positive act of its author, who is only God himself, or the Maheśvara.[121]

e. *Mantra in the Tantric Literature*

In the history of mantric practice, Tantra is the final stage. The mantra element has its most diversified form in Tantras. Thus it is said that the term *mantraśāstra* (the teachings of mantra) are often interchangeable.[122] Tantra literature is so vast that we cannot consult all Tantras. To deal with mantras in Tantras, we shall here take up mainly the Śaiva

Tantric literature. Tantra has two forms, Śaiva and Śakta. Śākta Tantra represents the beginning of Tantra *sadhana* (religious practice) and Śaiva Tantra is the culminating point of the spiritual march.[123] But the main difference between Śaiva and Śakta Tantras is that while the former lays relatively greater stress on the Śiva aspect, whereas, the latter has more emphasis on the Śakti aspect.

From what has been said above, it can be surmised that the supreme power of words and mantras in Tantra has its root in the *Rgveda Saṃhita*.[124] Furthermore, from the present study it is obvious that later religious practice of India owed a profound debt to pay to the Vedic religion.[125] In this respect, it is not possible to make a systematic distinction between Vedic, Tantric and other Hindu mantras.[126] However, there have been some arguments on the differences between the Vedic and the Tāntric mantras. Between them, we can draw a line of distinction in general tendency between the Vedic and Tantric mantras. The line is that while the Vedic mantra generally stands as a means to the end sacrifice, the Tantric mantra, as essence of the ritual procedure, is an object of value in itself, being in theory the most subtle manifest form of deity.[127] This difference is due to their ritual character. Vedic ritual performer is concerned about proper "doing," but the Tantric performer is more interested in proper "thinking."[128] Although the general outline of Vedic and Tantric ritual practice is the same, that is a reverential attendance upon the God as honoured guests, proceeded by the transformation of ritual arena into microcosm of sacred forces, but in the Vedic ritual, the controlling conception is that of the *bandhu*, the esoteric "linkage" between cosmic force and ritual component, so that the ritual setting is not just a symbolic simulacrum of cosmos but a point of control over those forces. Thus the Vedic ritual arena is an assemblage of objects (including people) and action whose forms are suggestive of divine correspondence.[129] In this way, the Vedic mantras are used, serving not just to link worshipers and deity but to define a

whole, complex network of relationships, to state the various ties of *bandhutva* between ritual objects and cosmic forces. In other words, the Vedic mantras are used, forming a component of proper action needed for an effective performance of the sacrifice, to characterize the performers showing more dependence on some physical symbolism of trait or action.[130] Therefore, in the Vedic ritual, those utterances that express the desires underlying motivation for the service to the God are Quite clearly wishes for earthly prosperity.

The Tantric liturgy is working to realize the one, all-encompassing *bandhutva* (relationship): God = ritual = worshiper.[131] The Tantric ritual, too, emphasizes the homologization of the ritual to a divine reality, but this reality is single, not homo-multitude as in the Vedic case. Thus the Tantric stage, unlike the Vedic ritual arena which is an assemblage of objects and actions whose discrete forms are suggestive of divine correspondence, is more of a blank state, an abstract *yantra*[132] that the worshiper fills with his own imagination.[133] Therefore, the Tantric conception of ritual, beginning with the assumption that the most effective ritual is silence, internalized, and recognizing only one *bandhu*, namely, the identity of worshiper and deity, seems to take up the development process where the Vedic tradition left off.[134] In this context, mantras reflect this simplified world view (God=ritual=worshiper), recognizing fewer distinct beings, focusing on the one relation of man to God, and attempting to express sonically the collapse of manifest universe into a single category.[135] Thus the Tantric mantras are capable of creating new realities all by themselves, without need of building upon homologies of outward appearance. Because the mantra of a *devatā* is the combination of letters which reveals the *devata* to the consciousness of the *sādhaka* (worshiped, who has evoked it by *sādhanā-śaktī* (the power of practice).[136] At this point, mantra is itself the ritual terminus of the *bandhu* with the divine reality, also it is no longer a means to an end, a manifestation of the goal itself. Therefore,

by repeating one mantra many times the worshiper reaches the climax of the performance, that is, realizing identity of himself with the deity. In this case, the repetition of deity's mantra, is just not an act to be mechanically performed as like in case of the Vedic ritual, must be accompanied with proper thought, the goal of the ritual being realized when the consciousness of worshiper blends with the thought-power represented by mantra,[137] For this reason, the Tantric ritual does not lie in some external goal, earthly prosperity, but is experience of oneness with the deity to be obtained within the ritual itself.[138]

As mentioned above, mantra plays a central role in Tantras. Tantric *sādhanā* consists of two parts; ritual worship (*pūjā*) and meditation (*yoga*), both are of equal importance to every Tantric.[139] These are not separated in actual practice. It is not easy to find a definitive form of Tantric ritual, because it is very different according to texts and schools. But any Tantric ritual process contains the meditation as one of its part.[140] The meditation in Tantrism is also of two kinds: meditation on mystical syllables (*Mantrayoga*) and a scheme of meditation, known as *Layayoga* or *Kuṇḍalinīyoga*[141] which concerns an elaborate mystical physiology.[142] Tāntric texts, however, clearly state that Tantric *yoga* consists of mantra and *Aṣṭāṅga*, combined with *Kuṇḍalinīyoga* (*Śāradātilaka*, ch. 25).[143] This means of course that *Kuṇḍalinīyoga* is practised together with *Mantrayoga*. Thus though we can separate them to some extant in exposition, it is hardly possible to separate *Mantrayoga* and *Kuṇḍalinīyoga* in the practice of Tantric *yoga*.[144]

All Tantric texts accept the traditional definition of *yoga*,[145] but in characterizing *yoga* lay more stress on its goal than on its character as a means to a goal. The goal, as mentioned above, is the union of the individual self or *jīvātman* with the Supreme Self or *Paramātman* (*Śāradātilaka*).[146-47] This character of the Tantric *yoga* is clearly related to that of Tantric ritual and mantra. The Tantric goal of *siddhi* or *mokṣa* is within the ritual itself,[148] and in this case mantra is no

longer a means to an end, it is a manifestation of the goal itself.[149]

This character of mantra is derived from the definition and nature of mantra. The Tantric texts give their own definitions of mantra, of them, the most basic one is that "mantra is consciousness."[150] Here the commentary on this phrase says: "The 'consciousness' is that by which one cognizes and becomes aware of the highest reality. It is consciousness that ponders over *prāsāda*, *praṇava*, and other mantras which constitute the essential character of the perfect I-consciousness. "Mantra" is that by which one deliberates secretly, or ponders inwardly and one becomes aware of as being non-different from the Supreme Lord."[151] Thus he further says that "It is this mind itself which is mantra, not a mere conglomeration of various letters."[152] This notion of mantra continued in *Kulārṇava Tantra*[153] which says, "Mantra is consciousness. In absence of conscious force, mantras become mere meaningless sounds and letters; even millions of incantations of such lifeless mantras will not yield any fruit."[154] Therefore, *Śāradātilaka* says that "Mantra is that the incantation of which brings one the realization of cosmic consciousness and free one from the bondage of worldliness."[155] This saving, liberating aspect of mantra is the basic function of mantra in Tantras.[156]

The main feature of mantra in the Tantric literature is that mantra is *citta* which is cosmic consciousness.[157] Mantras are, therefore, in the nature of consciousness. In the Tantric circle, the consciousness stands for Supreme Subjectivity (*Paramatman*). This denotes Śiva.[158] Then this nature of mantra is closely related to the sonic evolution of the universe. As mentioned above, while in the Vedic literature, it is believed that mantras are eternal and were revealed through the ancient sages, in Tantric works too, they are considered eternal, but are said to be emanated from the Supreme energy in course of phonic emanation.[159] In this respect, it is necessary to explain the sonic evolution of the universe in order to understand the emanation of mantra.

The philosophical system of Tantra is known as the Śivādvaita school.[160] The highest Reality is styled Śiva–Śakti in Śaivism and Śāktism.[161] Śiva and Śakti are not different, they are one. Śiva is consciousness as stasis (*cit*), Śakti is dynamic (*cidrūpiṇī*) consciousness. The Supreme Reality is of the nature of pure-consciousness, self-luminous, and all-pervading. The Supreme Reality is called Parama Śiva.[162] This Śiva is endowed with Śakti who is named Śiva's Śakti, the dynamic and active aspect of Śiva. Śakti is the immanent principle of Śiva. She is the active energy of Śiva.[163] Without Śakti, Siva is not active. Thus, she is the principle force. The Parama Śiva is unsubjectivated transcendentality and the absolute. He holds in himself the unmanifested universe as an idea. The Parama Śiva is the collective name of Śiva and Śakti. In Tantrism, the evolution is the result of self-movement (*spanda*) on the part of Śiva–Śakti. In the line of evolution, the Parama Śiva as the cause of the world-process is called Parameśvara (the Supreme Lord).[164] From the Parameśvara arise thirty-six categories (principles) of creation. The five in pure creation and thirty-one in impure creation. The first five principles are *Śiva-tattva*, *Śakti-tattva*, *Sadāśiva* (*Sādakhya-tattva*), *Īśvara-tattva,* and *Śuddha-vidyā-tattva.* From this point of view, Śiva is the unmanifested side of Parama Śiva, and is called at the same time *Śiva-tattva* as the causal ground of the creation. This is the starting point of the creation. But Śiva is used, sometimes, to overlap the Parama Śiva. Whereas, Śakti is the manifested side of Parama Śiva, and is called *Śakti-tattva* as the causal force of the creation. This is the moving energy of the creation.

The stages of the creation are the stages of involution of the macrocosm and evolution of the microcosm. Involution is the process of analysis: The one, Infinite Self, is transformed into innumerable entities. In course of an analysis, the higher principles are involved in the lower principles.[165] That is to say, each *tattva* emerges from the preceding one, but is also potentially contained in it.[166] In these processes, the first five are the spiritual manifestations of Parama Śiva,

whereas the next thirty-one are the physical evolutions of Him. Sakti which is the cause of the physical manifestation is called Maya, or Maya-Sakti. As the actual evolution, *Sakti tattva* issues from *Siva tattva*,[167] and from Sakti evolves *nada*, and from *nāda* issues *bindu*. From the causal *bindu*,[168] proceeds the effect *bindu*. And this *bindu* divides into three, and its sub-divisions are *bindu*, *nāda*,[169] and *bija*.[170] This *bindu*'s three divisions are, an initial triad which consists of Siva (the *bindu*), Sakti (the *bija*), and their union (*nada*, its effect or product). This triad is called "three-fold *bindu*," identical with Supreme Sakti.[171] This is also called *Kamakala*, "Divine particle (manifesting itself as) Desire." The three-fold *bindu* produces *Rava*, "unmanifested sound" which is *Sabda brahman*,[172] "phonic (aspect) Brahman," i.e., the principle intelligence in audible form.[173] This *Sabdabrahman* contains the matrix of all phonemes (*mātṛka*).[174]

The Supreme Reality, Parama Siva is consciousness (*cit, samvid*) which is both pure light-consciousness (*prakasa*), Siva and self-awareness or active-consciousness (*vimarsa*) of the light, Sakti. This Sakti is a luminous throbbing (*sphurattā*), a luminous vibration (*spanda*).[175] Thus the whole universe is mass of waves and vibrations.[176] Now the aspect of the energy of Parama Siva is also its aspect of Word (Vac).[177] Vac, the female energy principle,[178] is the life of consciousness, the energy of Siva.[179] Therefore, as mentioned above, this power, Siva's energy (Sakti), a primal sound-vibration, gradually condenses, and passing through an initial "resonance" (*nada*), becomes a drop (*bindu*) of phonic energy, divides into three and subsequently gives birth to the matrix of the phonemes (*matrka*), to the phonemes themselves (*varna*) and to words.[180] As seen above, each process from the *Siva tattva* to the matrix of all phonemes is only the indicative of spiritually different moments of movement. Thus these are all the same and different. In this manner, the Tantrism speculated about the evolution of the alphabets. All letters are in Siva as *Sabdarāsi*, the mass of sounds in an eminent and undifferentiated way. According to the *ST* (1.108), there

is an evolutionary series of speech from *Śabdabrahman* to *Parāvāc* or *Parāśakti*.[181]

Tantrism generally acknowledges four stages of Speech, *vaikharī*, *madhyamā*, *paśyantī*, and *parāvāc*, the Supreme Word.[182] The *parāvāc* is identified with the Supreme Consciousness. The *paśyantī*, "the visionary" is the first moment of cognition and at this level there emerges in the consciousness a kind of desire to see and a sort of initial vision of what will be manifested with the gradual emergence of the universe during the development of the next stages of Speech.[183] It is placed at the level of the *tattva* of *Sadāśiva* or *icchāśakti*.[184] The *madhyamā*, "the intermediate" is the energy of self-awareness which activates the internal organ, that is to say, *manas*, *buddhi*, and *ahaṅkāra* and so on. In *madhyamā*, linguistic consciousness is manifested into phonemes, words and sentences, and consequently it is devided into expressing (*vācaka*) and expressed (*vācya*) resulting from convention (*saṅketa*) that is proper to the speech.[185] It is placed at the level of *Īśvara-tattva*. The *vaikharī*, "displayed" is the stage where differentiation is fully manifested, and which is linked with time since with it the process of language becomes fully manifest.[186] This is placed at the level of *aparāśakti*, which is made of a lower form of energy. This is the speech level of language in which the division into *vācaka* and *vācya*, begun in *madhyamā*, becomes marked and is finally established.[187] These processes of phonic evolution are present both in individual self and cosmic self. The processes mentioned above are the cosmic levels of the phonic evolution.

In the individual life, the *Śabdabrahman*, whose phonic energy gives life to all living creatures, assumes, according to the *ST*,[188] the aspect of the *Kuṇḍalinī*,[189] the energy lying at the center of body in all animate beings, and which appears then in the form of the phonemes, giving rise to the manifest, audible, and intelligible sound, of which empirical speech is made.[190] The *Kuṇḍalinī* in the Mūlādhāra *cakra*[191] is the origin of *śakti*, *nāda*, *bindu* and sound in the individual self.

This is why Mūlādhāra has been called the birthplace of all sounds.[192] *Parāvāc* is the first point of the origin. Mūlādhāra *cakra* is the origin of *parā*. *Paśyantī* is the mental vision of sound, the psychic plate (vision) before uttering actual sound. The birthplace of this is the Svādhiṣṭhāna. *Madhyamā* is the mental sound, the psychic sound which is the junction of vision and form. It is called the subtle form of sound, whereas the *parā* and *paśyantī* are called the astral and subliminal forms of sound.

The *madhyamā* comes from Anāhata *cakra*. *Vaikharī* is a state of a mute language, or the form of natural language. But it may not be expressed in its natural form. At a lower stage of this level, the psychic vision is translated into different mother tongues, and it is called *śrutigocarā*. Thus the source of *vaikharī* is *viśuddha cakra* and the place of the *śrutigocarā* is between the throat and the lips.[193] Through these processes, the *mātṛkās* are manifested into the audible sounds of alphabets with supporting the *prāṇa*. All the alphabets represent the different acoustic vibration of the Cosmos. The fifty letters of Sanskrit alphabets are the fifty basic vibrations. They are the *bījākṣaras*[194] of mantra. Mantras are the most effective forms of the energy of the words.[195] All mantras are words, but all words are not mantras. Among these *bīja* mantras, the *Oṃ*, *Oṃkāra* is the basic one, thus, it is symbol of *Śabdabrahman*. It is the first supersonic manifestation of Parama Śiva. *Oṃkara* is the seed of all sounds, the collective form of all sonic expressions. Thus it may be called the sum-total of all cosmic vibrations.[196]

As mentioned above, in Tantrism, mantra is basically the cosmic sound energy itself. But it has many levels according to the levels of the sonic evolution from subtle to gross, i.e., from the cosmic consciousness itself to the articulated one.[197] The articulated mantra means the spoken and written mantra, while the subtle mantra means the unspoken mantra,[198] which also has many levels. The spoken mantra is audible mantra, and the written mantra is a visible mantra. The last two mantras are physical symbols of the Cosmic

consciousness. The basic forms of this symbol are the fifty phonemes. These fifty phonemes are the acoustic roots of the different waves and vibrations of the Cosmos.[199] These are also the acoustic roots (*Bīja* mantra) of psychic manifestations and individual and Cosmic minds. From these fifty acoustic roots, numerous mantras are composed. Each mantra has its particular vibration or energy, thus it represents a particular deity who represents embodiment of the Cosmic energy. From this view, each mantra has its own deity with whom the practitioner is going to be identified. Therefore, by the Tantric *yoga* the mantrin is absorbed to mantra, that is to say, the consciousness of mantrin is assimilated into that of mantra which embodies the Cosmic consciousness.[200]

From mentioned above, we can draw a conclusion on the historical speculation of mantra. In general, there are at least three facts common in mantra throughout all periods. At first, the evolution of the notion of mantra is based on the primacy of the Word, secondly, all the mantras have their own efficacies or powers, and finally these mantras have been used in rituals and yogic practices. However, there have been many differences in explaining these facts into details in each literature or period. In this regard, we need not to elaborate all these details at this juncture, but of them, some important ones will be explained. First of all, the primacy of the Word has been called Vāc, *Śabdabrahman*, and *Śiva*, the Cosmic Word Energy, in the Veda, Grammarians' thought and Tantra, respectively.

Mantras are said to be revealed by the ancient seers with their insights in Veda. But in Tantra, on the one hand they are the forms of the Cosmic Energy which is creative impulse, and manifest themselves through their vibrations metempirically, on the other hand, they are also formulas uttered by human beings who are the masters entitled to do so, empirically. Furthermore, it is said that the revealed mantras are generally verses, even if not all, and usually have linguistic meanings, although their meanings are not

definitely used as that of an ordinary language, but as that of a special kind of language. The Tantric mantras, however, lay more emphasis on the *Bīja* mantras which have no linguistic meanings, but have the symbolic meanings within its tradition.

Therefore, in the Vedic mantras the power of mantra is usually believed to derived from the truth which is captured in mantras, due to its being revealed through the seers, and thus its being tied with the Cosmic Order (*Ṛta*), and truth (*Satya*). In this context, the Vedic mantra is stressed strongly on its correct form and pronunciation. But the Tantra says that the efficacies of mantra come from the Cosmic Word Energy or vibration, because mantra is in the nature of the Supreme Energy (consciousness). Accordingly, Tantra gives more emphasis on the symbolic meaning and the vibration which mantra involves. As concerned with the practice of mantras, they are used mainly as injunctions or indicators which have the roles as the subordinates in the rituals in the Vedic times. Thus, the results of the rituals were generally the external properties, even though not all. Besides this, mantras have been used in the yogic practices, in this case the ritual was also a way of yogic meditation in the later time. This *yoga* has been called *vāgayoga* and *mantrayoga*, in the grammarian's tradition and in Tantric tradition respectively. In this context, in Tantra, mantras are used much more in the yogic practice. And the main aim is to attain internal properties, or assimilation into the Cosmic consciousness, although they are engaged in activities of this world, pursuing material enjoyment or supernatural powers.

In this process surveying the development of mantra, we notice that the notion of mantra has been changed more in a practical position than in a philosophical attitude, because the notion of mantra has been evolved in accordance with requirement for daily life of human beings. Thus, mantras have been used in daily life or a specific occasion, not remaining only confined to the philosophical speculation. On concerning this practice, it is naturally expected that

there must be certain reasons with which mantra delivers its efficacy. Hence, our concern about the mantra is its basic background for its efficacy. For discussing this function of mantra, we will, at first, survey the purposes of mantra, and we will move to examine how mantra functions.

2. Theories and Functions of Mantra

a. *Purpose of Mantric Practice*

Mantras have been used in an astonishing variety of contexts during their historical development. It is not necessary to enumerate all the usages, but what we need in this context is to classify them into certain categories. Throughout the periods, it is clear that mantras have been used broadly in the ritual and meditation.[201] Here, our concern is to see what are the functions of mantras and with what purposes mantras are used in the ritual and meditation. And the most interesting is how the mantra functions or works in accordance with specific purposes. We will discuss these matters in the light of the traditional texts, that is to say, "How do the texts explain these matters?" and besides this, we will seek help from the modern scholars' understanding the subject.

In Indian religious rituals including both Vedic and Tantric, it is generally accepted that mantras are the most essential elements.[202] The ritual has broadly two basic functions. One is, the transformation of the concrete components of the ritual from mundane objects to resonances of sacred forces and their subsequent interaction to accomplish the goals of ritual, and the other is, the service or worship of the Gods, from invocation and praise to offering and petition.[203] Mantras play a key role to accomplish the tasks of these two ritual functions, transformation and worship.[204] In this way, mantras serve various functions in the rituals. We can find that there are in the *Ṛgveda* about thirty magic songs.[205] These verses got mixed up with the sacred songs and sacrificial songs of *Ṛgveda*.[206] Although

there are about a dozen hymns which we can call philosophical hymns in the *Ṛgveda*, most of verses in the *Ṛgveda* serve both the interest of the classes, personal interest, and the interest for the reward.[207] We can find this tendency more clearly in *Atharvaveda*. As it is well-known, the word *Atharvaveda* originally came from *atharvāṅgirasaḥ* which is divided into *atharvan* and *aṅgiras*. These two words *atharvan* and *aṅgiras* describe two different kinds of magic formulas. *Atharvan* is sacred, auspicious magic, whereas *aṅgiras* means hostile, black magic.[208] Thus *Atharvaveda* consists of mainly these kinds of rites, such as the healing rite (*bhaiṣajyaṇi*), long-life rite (*āyuṣyāṇi*), benedictory rite (*pauṣṭikāni*), expiratory rite (*prāyaścittāni*), harmony rite (*sāṃmanāni*), women's rite (*strīkarmāni*), curses and exorcisms against demons, magicians and enemies rite (*ābhicārikāni*), king's rite (*rājakarmāni*), Brahmin's rite, etc.[209] Of them, the peace rite (*śāntāni*) and the benedictory rite belong to *atharvan*, and the *ābhicārikani* rite belongs to *aṅgiras*. These rites were included in the Buddhist Sūtras later on.[210] In this respect, we can see that the functions of mantras in Vedas are mostly connected with external or secular purposes.[211] This tendency about the purpose of mantras continues without breaking in one side, whereas mantras begin to be employed in attaining internal purposes, namely, self-realization in the other side.

There are many evidences about the philosophical speculation on mantras in Upaniṣads. Of them, the one syllable mantra *Oṃ*, *vyahṛtis*, and *mahāvākyas*[212] are the most important. The speculation of the monosyllable *Oṃ* finally becomes the concept that the *Oṃ* represents the Brahman.[213] With this notion, contemplation on *Oṃ* makes one realize the fundamental truth of identity of the individual consciousness with the Supreme Being through *samadhi*.[214] Thus this *Oṃ* is considered as the abbreviation of the *mahāvākya*, "I am Brahman."[215] Furthermore, the Upaniṣad says that one who knows the *vyāhṛti*, knows the Brahman.[216] This kind of meditation or *yoga* on *Oṃ* or mantra

has been continued throughout the history of Indian religious practices, especially, in the Yoga system, grammarians and Tantrism. *YS* says "*Īśvara* is a special *puruṣa* untouched by *kieśa, karma, vipāka*, and *āśaya*. . . . The word denoting Him is *Oṃ*, or his designation is *Oṃ*. . . . The repetition of it and meditating on *Īśvara*, which is its meaning (should be done)."[217] This *Oṃ* also becomes as the basis of the theory of *sphoṭa* of Sanskrit grammarians and Kaśmīra Śaivism, that is, as the root-word or Logos which conveys the importance of the whole of the cosmos and the spirit underlying it.[218] Since the substance of all mantras is *cit*, or the Supreme Consciousness, manifested as letters, syllables, words and their sentences,[219] every mantra itself as well as the *Oṃ* is *devatā* (*Citśakti*),[220] which also means certain force or enegy in the universe. Thus, *mantra* and *devatā* are one and the same, that is, the former is sound (*śabda*) being the name, the latter is meaning (*artha*) being named.[221] By practice with mantras, the presence of the *devatā* is invoked. In other word, the *sādhaka* is able to arise, through the power of the consciousness in mantra, the consciousness within himself, and finally to assimilate into the Supreme Consciousness named Śiva in Tantrism. Because the *devatā* is also a form of the consciousness of *sādhaka*.[222] In this context, the purpose of mantras is internal, or self-realization.

However, there are different levels in mantras, and according to the level ascribed to them and to the way they are used, mantras are used for different ends.[223] They can be multipurpose instruments.[224] Mantras operate on all levels, from that of a person engaged in (even the lowest) activities of this world, pursuing material enjoyment or supernatural powers, to that of the liberating-while-living, and up to the level of Śiva, of the supreme Word, *parāvāc*, of the absolute and undifferentiated consciousness, the latter being always, indeed, that which ultimately endows mantras with life, power, and efficacy.[225] Although Tantric *sadhana* consists of two parts, ritual worship (*pūjā*) and meditation (*yoga*), the adept continues to perform his daily *pūjā* along with his yogic

practice.[226] This means that the ritual and meditation cannot be separated in Tantric practice.[227] In this regard, even though there are various functions or purposes of mantric practice,[228] nonetheless, the main goal of it is the union of the individual self (*jīvātma*) with the supreme Self (*paramātman*).[229] These other purposes are actually each a kind of process in real life of practice.

From the point of view cited above, Gonda counts the purposes of mantras, such as invocatory, evocatory, deprecatory and conservatory.[230] And Bharati suggests three kinds of purposes, propitiation, acquisition, and identification.[231] This classification of the purposes of mantras, however, is very similar to the three fruits of *vidyās*[232] which is a kind of *upāsanā* or meditative exercises.[233] These are *dvaritakṣaya*, *aiśvaryaprāpti*, and *kramamukti*.[234] Alper classifies these purposes into two categories broadly, redemptive and quotidian,[235] after considering most of them. As we have seen, the purposes of mantras can be analysed into two or three categories, even if there may be the other subcategories. Thus it is not necessary to offer any other opinion. However, if there is something which we can suggest, that should be the name of the category. The names are external and internal. The external purpose means worldly, physical, possessional purpose, including the propitiation, *dvaritakṣaya*, acquisition, *aiśvaryaprāpti*, and quotidian. With this fruit, the adept does not only cultivate himself, but also get his desired possession. The internal purpose means mental or spiritual, transcendental purposes, including the identification, *kramamukti*, and redemptive. With this fruit, the mantrin changes his own inner self, accompanying other outer things. From this point of view, the final goal of the practice of mantras consists in attaining the internal achievement, thus the other fruits are subordinate ones which can be obtained or can appear during the process of achieving the final goal which is to identify with the Absolute.

b. *The Theoretical Function of Mantras*

The most important concern in the practice of mantras is how mantra really functions or works in accordance with the purposes. As we always have seen, mantras are used in ritual and meditation (*yoga*). The Tantric *yoga* consists of *japa* and meditation.[236] This means that mantra functions mainly in the practice of *japa* and *yoga*. The *japa* is to repeat mantras and the *yoga* is to contemplate on mantras. The *japa* and *yoga* are two main frames with which mantras can function. Then how do *japa* and *yoga* make mantra work? We will discuss this within the traditional context and with the scholars' views on it. In Veda, the sources of mantric power are twofold, the first pertaining to its form, and the second to its content.[237] The form means the formal elements of its own composition, namely, the perfect conformation to poetic standards.[238] Because mantras were revealed (by the God) to the poetic seers with their face-to-face insight and pronounced through them from their heart, and used in rituals later on. It is clear that mantras must be pronounced to release their power in rituals. *RV* regards, "We want to pronounce that mantra at the ceremony about gods, who are pleasing and unrivalled."[239] To make mantra work one pronounces it.[240] *RV* repeats "if these mantras of ours remain unspoken, they will bring no joy, even on the most distant day."[241] However, mantras must be correctly pronounced, because they are strictly fixed forms or formal structures,[242] by which mantras are empowered. The formal structure of mantras indicate that mantras have strict rhythm, accent, and intonation.[243] Also *Tai. Up.* explains *Oṃ*, the science of pronunciation, we shall explain, the letters, accent (intonation or pitch), the measure (prosodical instant), the stress (expression particularly of the consonants), the balancing pronunciation of the letters of a word uniformly, the linking (sentential connecting), thus has been explained, in the chapter on pronunciation.[244] Thus the emphasis on the correct pronunciation of mantras is due to these aspects of sound which are articulated in mantras. Therefore, the

correct pronunciation of mantras is an important function of the ritual-priest. Thus if he were to pronounce the right mantras he would repeat the same primordial, life-preserving act originally.[245]

This pronunciation of mantras as a *japa*, as is known, must be supposed to be based on the theory of Vac, which is considered as a goddess. The Vac consists of three aspects, namely, sound (*śabda*), meaning (*artha*), and apprehension (*pratyaya*). These three are interconnected, and though in practice diverging more or less from one another, have a basic affinity, and tend to converge and unite in their common root.[246] This sound (*śabda*) is of two kinds, namely, *dhvani* and *varṇa*. What is expressed in the string of letters from *A* to *Kṣa* is called *varṇa*, gross sound and that which is not expressed by any alphabetical mark is named *dhvani*, subtle sound.[247] As we have seen before, there are various speculations on language in India, but the common theory is that the sound is eternal and reveals the "meaning (*artha*)," whether the collective group of sound is the meaning such as in Mimaṃsaka, or the sound only manifests the meaning as in *sphoṭa* theory of grammarians. Thus, the correct pronunciation of the sound is very important, because it reveals the meaning of *vāc*, the word.

Since the sound has two aspects, the pronunciation of the mantra as a *japa*, also has some varieties. They are usually counted three or four *japas*, that is to say, *vācika* (voiced), *upaṃśu* (humming), *manasa* (mental), and *likhita*.[248] Of them, the mental or silent *japa* is most important. Even in Vedic mantras, the silence plays a very important role. Many Vedic mantras are *anuvukta* (not enunciated), *upaṃśu* (inaudible), and are recited *tuṣṇim* (in silence), or *mānasa* (mentally).[249] In course of time, this tendency of mental recitation has been more emphasized, eventually it becomes the dominant aspect in Tantric practice of mantras. The reason is that not only mantras become more repetitive, and have the poorer linguistic content and even reduced phonetic variety, but also the repetition of mantras is not just an act to

be mechanically performed but must be accompanied by proper thought.[250] Thus "prayer without sound is recommended as the most excellent of all."[251] Hence, the *sādhaka* attains the Supreme Reality when he succeeds in establishing a parallelism between the rhythms of incantation, the rhythms of ideation and the rhythms of pulsation.[252] The attaining of the Supreme means the realization of Cosmic Consciousness within one. Because the Cosmic Consciousness, Śiva–Śakti lies within the body of man. The rhythm of incantation of mantra must help the mantrin vibrate the rhythm of his ideation or his thought and assimilate into the Cosmic Consciousness. In this respect, during the practice of *japa*, the mind should not be forced to concentrate on repetition of mantra. The repetition of mantra should be seen to be a natural process emanating from within, and the mind should only be an unconcerned observer of this spontaneous process.[253]

In this context, the *japa* of mantra is closely related to the mind and *prāṇa*. All those who have some acquaintance with mantric theory or practice know how important the relationship is between the movements of *praṇa* and the enunciation or utterance (*uccāra*) of a mantra.[254] As we always have seen,[255] the mind, Vāc, and *prāṇa* were considered one and the same, but different aspects of the same thing as early as Upaniṣads. The concept of *prāṇa* has two kinds, one is the breath and the other is life, a vital force in *Ṛgveda*.[256] And these two concepts of *prāṇa* are considered the same thing located in the different places, that is to say, the breath is the life in the individuals in Upaniṣads,[257] although the concept of *prāṇa* as the aggregate of the life-functions, viewed as a separate entity, distinct from the body in other words, the soul, appears apparently in Upaniṣads.[258] The *praṇa* as the breath has five divisions.[259] With all these descriptions, we can conclude that the *praṇa* is continuous moving activity, deathless and free in its essence. This means that the *prāṇa* is thus the unmeasured, unexhausted urge or origin of all creation.[260] Since Vāc is considered as the life

of consciousness, the very energy of Śiva, Vāc and *prāṇa* are the synonymous of cosmic energy. They operate conjointly. *Prāṇa* is abstract and uncreative without Vāc, while Vāc is empty and dead without *prāṇa*. *Prāṇa* instills the creative, vital force in the original "stuff" of existence and Vāc evolves this "stuff" into created form.[261] Also, "The attribute of *prāṇa* is vibration."[262] Thus it is said that Vāc is the fundamental *spanda*, the *spanda* is fundamentally *prāṇa spanda*.[263]

Hence, the *japa* of mantra has close relationship with the theory of *spanda*, vibration, and the vibration plays the main role in the function of mantra. *Spanda* is a doctrinal formulation of the dynamic character of the absolute and its manifestation at every level of existence and experience.[264] In other words, *spanda* is the inner universal vibration of consciousness as its pure perceptivity (*upalabdhṛtā*) which constitutes equally its cognizing subjectivity (*jñātṛtva*) and agency (*kartṛtva*), at the same time, *spanda* is the spontaneous and recurrent pulsation of absolute objectively manifest as the rhythm of the arising and subsidence of every detail of the cosmic picture that appears within its infinite expanse.[265] This vibration of consciousness is spiritual dynamism which has a subtle activity of self-awareness. Kṣemarāja's commentary on *Spandakārikā* says:

> The *sakti* of the lord who is non-moving, being of the nature of consciousness, is known as *spanda* in accordance with the root-meaning of the word signifying slight movement. Thus the essential nature of the lord is perpetual *spanda* (creative pulsation). He is never without *spanda*. . . . The great teacher has written this *śāstra* in order to explain the fact that our nature is identical with that of *Sankara* who is full of *spanda sakti*, the essence of which consists in quivering light. Thus this *sastra* has been appropriately named spanda.[266]

Thus the *spanda* is called as the *śakti* of Śiva, Śiva's energy. The Śiva's cosmic consciousness has two aspects, namely, the light of consciousness (*prakasa*), being the pure luminosity (*bhana*) or self-showing that constitutes the essence and

ultimate identity (*ātmā*),[267] and the self-observance or self-awareness (*vimarśa*) which is the power of consciousness by virtue of which it behaves like limitless living being.[268] Amongst them, the self-awareness is only another name of *spanda*. As we know, mantras whose essential nature is that of Word, as Śiva's energy, are in the nature of consciousness, since consciousness, divine energy and Word are but different names or aspects of the same reality which is all this at once.[269] Thus the essential power of mantra lies in its *spanda* aspect.[270] It is meant to be said that the *spanda* principle is the substratum of mantras not only in their stages of manifestation and dissolution but also as regards to their functioning. Accordingly, the *spanda* principle has declared to be the quintessence of mantras. Thus, all the mantras serve as means of the teachers who are occupied with initiation resorting to the power of *spanda* principle, i.e., laying hold of it as their life-giver.[271]

In this way we can explain the function of mantra according to the doctrine of vibration. We can experience or realize the *spanda*, the universal vibration with which we can live through the practice of mantra. The experience of vibration means the harmonization of our life with the universal vibration which is free of all restrictions and bliss itself. The experience of *spanda* is wonder, an abiding bliss far higher than the transitory pleasures of life. We can experience *spanda* through the activity of the senses, mind and body, because its foundation is universal consciousness, the authentic Śiva nature. Thus, the *spanda yogī* finds freedom where those who, failing to attend to the vibration of consciousness, are bound.[272] At the lower level, our outer activity of vibration contrasts with inner awareness. But at the higher level, the universal outpouring of consciousness is experienced as the inner Being of all things which spontaneously rise out of it without obscuring it in any way. Thus the experience of *spanda* is the withdrawal of the outer activity to the inner universal vibration.[273]

Hence, the *yogī* concentrates on the powers operating in

all of life's activities as particular pulsations (*viśeṣa spanda*) in the universal rhythm (*samānya spanda*) of the power of consciousness. In this way, he rises progressively from the particular to the universal until he reaches pure Being (*sattā*), the greatest of all universals (*mahāsāmanya*) and the highest form of Śiva's power.[274] Individual and universal consciousness are one. The same processes operate in both. The only difference between them is that in the case of individual consciousness these processes are restricted or limited (*saṅkucita*) representations of the maximally expanded (*vikasita*) operation of universal consciousness.[275] The ritual formula, mantra that the *yogī* recites, is the eternal resonance of the awareness which is the pulsation of the heart of his own consciousness. Repetition, *japa* of the formula is every activity, perception, breath or thought which arises within him while plunged in the universal awareness of his true nature.[276] Therefore, the *spanda*, the vibration constitutes in every respect the basis, the substratum of mantra, and mantra, having taken hold of this force of *spanda*, or vivified by the power of the *spanda*, becomes omniscient and is able to perform its functions. In this regard, we can understand that mantra does not consist of phonemes. It consists of the subtle resonance.[277] Thus mantras, after the accomplishment of their particular functions are dissolved in the force of *spanda*.[278]

There is one more important factor in order to answer about how to bring mantras into play. This is the symbolic aspect of mantra. The mantric practice, as we always have seen, consists of *japa* and *yoga*. But *japa* and *yoga* cannot be totally separated, they are interconnected. When the mantrin practises the *japa*, the recitation of mantra starts at the individual level in consonance with the movement of the vital breath. To be effective, however, mantra and its component syllables and words must resonate with the force of awareness,[279] because the connection between mantra and mantrin's mind is inevitable.[280] Furthermore, the mental repetition of mantra (*manasa japa*) among the *japas*, is just

closely related to the *yoga*. It is generally accepted that *yoga* is setting of the mind into silence. The mantra yoga recommends worship of mantra and its deity. By concentrating on the mantra, the *yogin* contemplates deeply on the origin of speech or *Śabdabrahman* as the supreme reality in the form of absolute sound.[281] Thus it is said that the *yoga* which is practised through the support of nominal sound and emotional form contemplated in accordance with the direction of one's own nature and disposition, is called mantra *yoga*.[282] When the mantrin practises mantra, he contemplates the form of deity evoked in mantra (or imagined through mantra by him), while he concentrates on the mantra (or repeats it). Through these both concentration on (recitation of) mantra and contemplation of the form of the deity, the *yogī* attains emancipation.[283] In this respect, mantra, like the visualized image of a deity, is a symbol which, because it precisely has no assigned connotation as has the literal sign which we use in proposition, is capable of being understood in more significant ways, so that its meanings are fraught with the vital and sentient experience.[284]

Mantra is not an ordinary language, but a special language. Mantra is a symbolic language. Even if it has ordinary linguistic meanings, they are not just used as the same meanings in its actual usages. Thus the mantra has meanings within certain situations, i.e., rituals or cultural traditions. This has codified or rule-governed meanings. These meanings are sometimes beyond the linguistic meanings or ordinary language. Hence, mantras are pure and have not conventionally accepted meanings. Thus they transcend the conventional meaning (to the higher level which cannot be expressed by the meaning).[285] Although, mantras may convey an intelligible meaning, they are not bounded to a convention (*saṅketa*) as is common speech. In this way, at the highest level, mantra in essence is always the pure energy of the Word, or of the pure consciousness.[286] At the same time there are countless mantras which are effective in various levels of manifestation

at the level of the empirical world.[287] Since each mantra at the empirical world represents a certain aspect of the cosmic consciousness, the mantra is considered just as the consciousness. And a mantra leads the mantrin to the highest level which cannot be experienced through the ordinary language. In this sense, the outer forms of mantras are expressions of the powers experienced inwardly.[288] In this regard, we can recollect Eliade's opinion which runs. "A mantra is a 'symbol' in the archaic sense of the term—it is simultaneously the symbolized 'reality' and the symbolizing 'sign'." He says further that by working on the "symbol," one awakens all the forces that correspond to it, on all levels of being.[289]

This trend of the symbolic aspect of mantra begins from the Veda. We already have said that the twofold sources of the mantric power in Veda are its form and its content. Its content is the substantial elements of its truth. The power released from the pronunciation and repetition of a mantra is due to the fact that the mantra is true.[290] In Vedic concept of a mantra, mantra is fashioned from the truth through the seers' heart with insight born of the face to face contemplation of the god who promotes the truth. Thus, the mantra must capture the truth.[291] The complex structure of the world articulated in the Vedic mantras is a primordial truth to be continually reenacted in the sacrifice,[292] and we can designate *ṛta* and *satya* as the primary source of power behind mantra's ability to protect and defend.[293] With these reasons, we can say that the mantra in Veda is a symbol of the Truth. In other words, mantra is symbolized form of the truth, with fixed and formal poetic (phonetic) order.[294] Thus mantra must participate in the primordial revelation of the truth, because the man can be led to the truth through pronouncing mantra correctly.[295] Since the Truth, *ṛta* and *satya*, even though these two terms are described variously,[296] has been conceived in Veda as something supreme, most fundamental, central and transcendental,[297] which is considered *ātman* and Brahman in Upaniṣads.[298] If we accept

the notion that the truth is one, but the sage calls it by different names,[299] these terms are the different descriptions of the same reality. In this way, Upaniṣads symbolize this Brahman with the one syllables mantra *Oṃ*[300] which is the primordial form of all mantras. As we already know, the *vyāhṛtis* and *mahāvākyas*, as being a kind of mantra, are also symbols of entities or universal truth. Consequently, the mantras symbolize the Brahman in Veda and Upaniṣads.

This symbolic aspect of mantra is continued in grammarians and Yoga system. The grammarians also consider the Brahman as the Reality or the essence of the word (*śabdatattva*).[301] The Brahman as *śabdatattva* is usually called as *Śabdabrahman* which is a substratum of the theory of *sphoṭa*. The *sphoṭa* which culminates in the ontological notion of the *Śabdabrahman*, is the most important concept in grammarians. According to grammarians, the essence of the *sphoṭa* doctrine is that the word, mainly in the form of the sentence and secondarily in the form of an individual word and the phoneme (the articulated letter sound), is the entity over and above the sounds, and not a mere collection of them and that it is this entity which is the bearer of the meaning.[302]

Actually the *sphota* has two aspects. Its external aspect is the uttered sound or written word which is perceived by our sense-organs, but servers only to manifest the *sphoṭa*'s inner aspect. The inner aspect is the expressive word-meaning which inherently resides in all beings, namely, speaker and hearer.[303] But sometimes the *sphoṭa* means only the inner aspect, or the expressive word-meaning which has been inherently existing in the mind of all beings as a unity. Both of the two aspects, i.e., sound and meaning, however, are indivisible units called *sphoṭa*, as the indivisible unit of expression and as the indivisible unit of meaning. Thus, between the manifesting sound and the *sphoṭa*, the relation is that of manifestor and manifesting (*vyaṅgyavyañjakabhāva*), and between the *sphoṭa* (the sentence or the individual word) and the meaning, the relation is that of expression and the thing or meaning expressed

(*vācyavācakabhava*).[304] This means that the sounds manifest the *sphoṭa* and the *sphoṭa*, once manifested, conveys the meaning.

In this context, the sounds (*dhvanis*) or written words are kinds of symbols,[305] which represent the *sphoṭa*, or the word-meaning. The word-meaning can be conveyed through the audible sounds (or visible letters).[306] Thus *VP* writes that the manifestors of the *sphoṭa* are just like reflections in a mirror (as the essence of the word) and the phonemes are the symbols (of the essence of the word, the Brahman).[307] The text considers that the Veda (collection of the mantras), and especially the *Oṃ* is the best symbol of the Brahman as the *śabdatattva*.[308] Therefore, Bhartṛhari regards the Vedic mantras (and the *Oṃ*) as the correct form of the word, and as a means of knowledge and a way of release (*mokṣa*). Here, if the correct form of the word is treated as a *mantra*,[309] each letter-sound of mantra reveals the whole *sphoṭa* at first only vaguely. Each additional letter sound of the mantra brings further illumination until, with the uttering of the last letter sound, the *sphoṭa* (the complete utterance as a unity) of the mantra stands clearly perceived.[310] The sounds, while they manifest the word, leave impression-seeds progressively clearer and conducive to the clear perception (of the word).[311] This means that the repetition of the uttered sounds of the mantra, especially if spoken clearly and correctly, will evoke afresh the *sphoṭa* each time, until finally the obscuring ignorance is purged and the whole meaning of the mantra is seen (*prātibha*). Thus, mantra is a symbol of the *sphoṭa*, the meaning as a whole in the grammarian concept.

This symbolic aspect of mantra is also seen in Yoga system. The *Oṃ* symbolizes the *Īśvara*, who, like *Śabdabrahman*, is described as an eternal unity of meaning and consciousness from which all speech evolves.[312] Mantra, as the scriptural truth of the *ṛṣi*, is taken to be the authoritative verbalization of *Īśvara*'s word-consciousness. The *Oṃ* which, when spoken, connotes *Īśvara* and his omniscient consciousness, expresses

this character of mantra. In this way a mantra is a symbol of *Īśvara* in Yoga system.

This symbolic character of mantra culminates in Tantrism. The Tantrism, especially Kaśmīrī Śaiva understands the world to be a symbol of the Absolute, that is, as the manner in which it presents itself to us.[313] This absolute is also described as the Śiva who creates continuous movement through his creative energy. In this way the Śiva's forces are symbolized by mantras. Thus, a mantra is a symbol or a form of this primal energy.[314] As mentioned above, mantra, at its highest level, is the symbol of Śiva itself, and at its lower levels, is a symbol of Śiva's energy. When the levels of the Śiva's energy are described as a kind of deities, mantras are the symbols or forms of the deities.[315] And if the Śiva is considered the Cosmic Consciousness (or the Word-consciousness), mantras symbolize the consciousness. Of mantras, the *Bīja* mantras are especially showing typical symbolic form of mantra. Even though there are numerous sounds and noises, especially called *stobhas* that, though meaningless, serve the purpose of balancing the chanting,[316] the *Bīja* mantras are dominant in Tantrism. The *Bīja* mantra beginning with the *Oṃ*, called Seed-mantra is, strictly speaking, a mantra of a single letter such as *kaṃ*, which is composed of the letter *k* (*ka*) together with *Candrabindu*[317] which terminates all mantras. *Bījas* have no meaning according to the ordinary use of language.[318] The *Bījas*, however, have their own symbolic meaning. The symbolic meaning of the *Bīja* represents its own form (*svarūpa*) of the particular deities (*devatās*) whose mantras the *Bijas* are, and that the *Bījas* are a form of the subtle power as a creative sound (*dhvani*) which makes all letters' sound and which exists all that we say or hear.[319] Thus through practice of the *Bija* mantra, the practitioner reaches the state of the deity which is embodied in the *Bīja* mantra.[320] Hence, it is said that the sacred formula or sequence of words may symbolize the one pure and infinite Subject, the universal ground, "pure light and consciousness," by objectivizing it, and leads the spirit lost in the labyrinth of

objectivation back to the One, i.e., the pure subject.[321] In this respect, this symbolic value of the mantra and its conveying a particular meaning expressed through its fixed form are its basic features.[322]

This symbolic aspect of mantra has deeply to do with the mind of *sādhaka.* Mantric energy is not to be sought in the actual sound or form of the mantra directly. The ordering of its phonemic constituents (*varṇasanniveśa*) is merely a channel through which the *yogī* can tap the energy of his own consciousness. A mantra should be recited with full force of awareness. It can be effective when associated with the adept's consciousness.[323] This means that there is an actual interaction between two spiritual powers; that of the mantra and that of the mantrin. A mantra and the reciter of the mantra must be rooted in the one conscious reality, otherwise the mantra can bear no fruit.[324] This conscious reality is the energy of universal consciousness, Śiva's *Śakti.* This imperishable *Śakti* is the very life of all mantras, as we know.[325] Mantras embody the universal energy, in other words, the *spanda.* The mantrin also has the energy of consciousness within himself. Thus, the mantric practice involves the coalescence of the mantra's spiritual energy with the adept's consciousness.[326] In this context, the *yogī* emanates his energy of consciousness through the practice of mantra—through the vibration of mantra—and assimilates it into the universal pulsation of consciousness.[327] In other word, the realization of a mantra (occurrence of *mantra-caitanya*) is the union of the consciousness of the *sadhaka* with that consciousness which manifests in the form of a mantra. It is this union which makes the mantra work.[328] Hence, we understand clearly that the symbolic form of a mantra is a bridge (or a channel) through (concentration on) which the *sādhaka* awakens one's own consciousness and assimilates it into that consciousness which is embodied in the symbolic form of the mantra.

From this point of view, it can be understood that a mantra is effective only to the extent that it has been assimilated by

the adept's consciousness. Thus, mantra is the very mind of the devotee who, through intent awareness of the mantra's *devatā*, realizes his identity with the latter.[329] At the pure and highest level, as we have seen, the universal consciousness and the individual consciousness is the same, the only difference between them is that in the case of individual consciousness the processes of the consciousness are restricted or limited (*saṃkucita*) representations of the maximally expanded (*vikasita*) operation of universal consciousness.[330] When a mantra is a symbol of the deity's consciousness, at the same time, it is that of the individual's pure consciousness at the same level. Hence, through awareness of the mantra—in other word through the mental act by which the devotee realizes the meaning of the mantra which symbolizes the pure consciousness (of both the devotee and the deity at the same level)—the devotee realizes that his consciousness is identified with the deity's consciousness. This means that the devotee's disturbed mind, being purified by the awareness (*vimarśa*) of the purified mantra, is possessed by it and simultaneously is replaced by the transworldly awareness of fusion with the universal consciousness, Śiva.[331] Thus this connection between the mantra and the mantrin's mind is essential in the mantric practice, Because the devotee's spiritual exertion (or mental act, *vimarśa*) is essential and necessary for making the mantra effective, and at the same time the mantras play the main part as the symbol of the universal consciousness and take the devotee's mind into his own ascending movement of return (through a kind of mental implosion of his own self) to the source (the highest consciousness).[332]

3. Some Important Mantras

Mantra is a symbolic embodiment of Cosmic energy which is produced by the eternal vibration. But there are two kinds of mantra. One is metempirical and the other is empirical.[333] The metempirical nature of mantra is that of the supreme

consciousness on which all the empirical mantras are based, while the empirical nature of mantras is that of a rule—governed utterance with specific, limited action.[334] All these empirical mantras are each a symbolic form of an aspect of the supreme consciousness. Thus the empirical mantras mean the spoken (audible) and written (visible) mantras which symbolize the supreme nature of mantras. It is said that there are numerous mantras.[335] There are also some traditions that classify these mantras into certain categories, namely, based on the length of mantra,[336] the gender,[337] the temperament,[338] the character[339] and the structure,[340] etc. Of them, we will discuss some important ones. We will select the ones based on both their historical continuity and their popular practice in course of time. With these conditions, the mantras being chosen are the one syllabled mantra *Oṃ*, the *Haṃsa* mantra, the *Kṛṣṇa* mantra as a example of Tantric mantra, and the *Gāyatrī* mantra. The various aspects of these mantras will be examined, especially with putting emphasis on the aspects of the vibrations and the symbol of mantras.

a. *The One-Syllabled Mantra Oṃ*

The one-syllabled mantra *Oṃ* is the most important mantra in all the religious traditions of India. This mantra is also called *Praṇava*.[341] The origin of the syllable is uncertain. But it can be concluded that *Oṃ* is not a primitive symbol of the philosophical and popular usage as it does not occur neither in the *Ṛgveda* nor in the *Atharvaveda*.[342] In this regard, it is said that this *Oṃ* may have been imported into Vedic and Sanskrit from the Dravidian.[343] The *Oṃ* appears in the *Taittiriya Saṃhita* (*Oṃ pratiṣṭha*),[344] the *Vajasaneyi Saṃhita*,[345] and the *Maitrayaṇi Saṃhita*.[346] The distinct usage is to be found in the Brahmaṇa where *Oṃ* is recited by the priest after each verse from the *Ṛgveda*,[347] or in the beginning and at the end of every scriptural recitation, as well as at the commencement of prayer and other religious ceremonies, and is used as a solemn "yes."[348] The mystical origin of *Oṃ* is

described in the Upaniṣads[349] and in the *Śiva Purāṇa*.[350] *Oṃ* has three other important names, such as *praṇava*, *udgītha*, and *akṣara*.[351] Thus, the term *Oṃ* originally appears to have had only an affirmative sense.[352] With relating to this meaning, *Oṃ* has been considered to be somewhat auspiciousness[353] and thus, it seems to be represented by the sign of *svastika*.[354] But later gradually, it acquired different meanings. The value of *Oṃ* as an esoteric mystic symbol must have originated at a time later than the Saṃhitā period and developed during the Upaniṣadic period and worked into a wonderful system of philosophic speculation from the point of view of *jñāna* and on the basis of *upāsanā* (meditative exercise) or meditation for realization through *karma* and *bhakti*.[355] In Vedic sacrifices, the supervising priest was called Brahmā who, with the syllable *Oṃ*, directs the other priests and worshipers in the performance of their duties.[356] While carrying out his direction, the remaining priests and the worshipers uttered the word, *Oṃ* as a token of assent and compliance in Vedic sacrifices. As a result of this procedure the term *Oṃ* was supposed to pervade the whole ritual, and was co-existing in its meaning with Brahman which in the Upaniṣadic period was regarded as the absolute essence of Cosmos.[357] In Brāhmaṇa period, Agni occupied the position in Vedic pantheon, and was the great god or a roaring bull (as the sacrificial altar), because the Sacrificial Fire was considered the mouth of all other gods as well. The term *Oṃ* was considered as the mystic name of the sacrificial fire due to its association with the attributes of the Deity (fire).[358]

In the speculative period of the Upaniṣads, beginning with the later period of Araṇyakas,[359] the *Oṃ* has been symbolized in various ways.[360] At first, the *Oṃ* has been associated with metaphysical interpretation. In other words, the *Oṃ* comes to represent the Brahman[361] and *ātman*[362] as the Reality of the world. In this way, the *Oṃ* comprehends the whole universe. Whatever there is within and beyond the threefold division of time, is also in *Oṃ*.[363] This means that the two spheres of existence are symbolized by the sound *Oṃ*.

The one is the visible sphere or the sphere of time and space, the other is the transcendental or timeless sphere.[364] And the symbolism of the three letters of *Oṃ* as the waking, dreaming, and dreamless stages of existence, is regarded as symbolizing the three world, namely gross, subtle, and causal.[365] Thus *A* stands for the material *universe* which is collectively the created entity of beings containing the sun, heaven, space, earth, water, air, ether (*ākāśa*), mind, and intellect. Like this, *U* is the mental universe, the splendour, *M* is the perpetual blissful universe, the wisdom, the fourth is indescribable, the infinite Brahman.[366] Thus, we can see that the *Oṃ* is a symbol of the Brahman–*ātman*. Because *Oṃ* is both Brahman and *ātman*. Thus, Brahman is the highest *ātman*.[367]

What leads to this metaphysical association of *Oṃ*? The doctrine of Upaniṣads is that the Brahman is identified with the *ātman*. This doctrine prescribes two modes of realizing Brahman in *ātman* or Self. One method is called "philosophical" based on pure thought (*tatdarśana* or Saṅkhya), the other is called "devotional" based upon some form of mental worship (*upāsana* or *yoga*).[368] The problem is, in this case, that the doctrine, Brahman=*ātman*, is a principle very difficult to be grasped. There must be necessarily a need of any intermediate mental operation between the worshiper and the Brahman to make him approach to the subject of absolute truth, Brahman. Because this mental operation leading to quietism and then to a conscious realization of the identity of the Individual with the Supreme Being cannot be put into force without a mental form of worship associated with the phenomenal aspect of Brahman. Thus, it is the term *Oṃ* and its constant muttering with full divine and metaphysical associations which focus to produce mental plane that forms the basis of this mental form of worship.[369] The *Oṃ* has been the most suitable foundation on which the fabric of knowledge of the Brahman—both phenomenal (*aparā*) and noumenal (*parā*)—can rest. The internal worship (*upāsana*) is associated with various names of objects

and culminates in the worship associated with *Oṃ*.[370] Since the worship connected with *Oṃ* is an intermediate step for the realization of the unity of the Individual with the Supreme Being, the meditation on *Oṃ* is a necessity as a means of contemplation of the Supreme Being.[371] This aspect of meditation on *Oṃ* indicates that *Oṃ* is a symbol of both the means and the end of meditation. *Oṃ* is a symbol of Brahman, through which one comes to identify oneself with the Brahman. When the *Oṃ* is considered as the Brahman itself, then *Oṃ* becomes the Brahman. Because the path and the end are alike or the end is immanent in the path.[372]

The analysis of the *Oṃ*, as a sonic symbol of Brahman, includes all the other forms of existence by saying *Oṃ*.[373] In other words, the three syllables of *Oṃ* are applied to all the existences respectively. These existences are, of the sex-form (female, masculine, and neuter), of the light form (fire, wind, sun), the Lordship form (Brahman, Rudra, Viṣṇu), the mouth form (*garhapatya*, *dakṣiṇagni*, *āhavanīya* as sacrificial fire), the Knowledge form (*Ṛg*, *Yajur*, and *Sama*), World form (*bhur*, *bhavaḥ*, *svaḥ* and sky, atmosphere, earth), the time form (past, present, future), the heat form (*prāṇa*, *agni*, *sūrya*), the swelling fattened form (food, water, moon), intelligent form (*buddhi*, *manas*, *ahaṅkara*, intellect, mind, egoism), breath form (*prāṇa*, *apāna*, and *vyāna*).[374] This triadic analysis of *Oṃ* includes the *udgītha* chanting.[375] The *Oṃ* is *udgītha* which is the essence of all the essences.[376] Thus, *Oṃ* which symbolizes the whole reality is explained as the expression of all the possible sounds and the essence of all the essences, that is, the Supreme.[377] The Phonic elements of *Oṃ* represent the whole span of the vocal organ,[378] and thus, if pronounced it, the utterance fills the whole mouth with sound and so contains all the vowels.[379]

The speculation of *Oṃ* has been continued endlessly. The *Oṃ* symbolizes the Lord Iśvara,[380] and the container of the true knowledge,[381] and so *Oṃ* is the fittest symbol of the eternal *sphoṭa*.[382] In this way, the *Oṃ* always symbolizes the

highest Beings in each school, such as Śiva in Śaivism, and Viṣṇu in Vaiṣṇvaism. The *Śiva Purāṇa* distinguishes two forms of *Praṇava*: the subtle form (*sukṣma*) and the gross form (*sthula*). The former is monosyllabic (*ekakṣara*), the latter consists of five syllables (*pañcakṣara*).[384] In reality, both of them contain five syllables, but in the latter they are apparent or manifested (*vyakta*), in the former they are not (*avyakta*).[384] The subtle *Praṇava* is again divided into two. The long subtle *Praṇava* consisting of *a-u m bindu nada*, resides in the heart of *yogins*. The short subtle *Praṇava* consists only of the sound *m*, which represents three things, Śiva, his Śakti, and their Union.[385] It should be recited by those who desire to expiate all their sins. The gross *Praṇava*, in five syllables, is *namaḥ śivaya*. This is composed of Śiva's name, in dative case, preceded by the word *namaḥ*.[386] *SP* says further that *Oṃ* (*vācaka* or *abhidhana*) is the symbol of Śiva itself (*vacya* or *abhidheya*).[387] Here, we can see again that the *Oṃ* is considered to be superior to deity's name. Because *SP* writes that *Oṃ* which is the essence of Śiva, is subtle and that the mantra which consists of Śiva's name is gross.

Oṃ is a symbol of Brahman, both *para* and *apara* (Higher and Lower). The *para* is highest and the *apara* is *Śabda-brahman*. In the sonic system the *Para* Brahman is *Aśvara* and the *Apara* Brahman as *Śabdabrahman* is *śvara* (or *akṣara*). Thus, *Oṃ* has two implications, i.e., *Aśvara* and *Akṣara*. The former is imperishable and without verbal or tangible modification, the latter is *nada*, *nama*, and *rupa* (the sound, the name, and the form). The one is a means to the other which is an aim.[388] This aspect of *Oṃ* is not separated from the implication of the analysis of *Om*. The *Oṃ* is analysed into certain phonic moras.[389] There has been no end to such a process, once the splitting of *Oṃ* and assigning different meanings to each component started.[390] They usually discuss four parts of the *Oṃ*.[391] They are *A*, *U*, *M*, *nada bindu*. The *nada bindu* is a nasal sound, which does not die at the lips, but continues from the *sabda* stage to the *asabda* stage or soundless stage. This *nada bindu* which encapsulates and

transcends the former ones and from which they come out, is the *aśabda* stage, wherein, the sound of *Oṃkāra* rings without the loudness heard in *śabda* stage. This *amātra* or *nāda bindu*, only being heard by the expert *yogīs*,[392] is capable of making the aspirant be in communion with Supreme Brahman and identify himself as one with him.[393] Because *nāda* is the mantra name for the first going forth of power which gathers itself together in massive strength (*ghanībhūta*) as *bindu* to create the universal.[394] These four components of *Oṃ* are applied to the four stages of Word consciousness, viz., *vaikharī*, *madhyamā*, *paśyantī*, and *parā*.[395] Similarly, these correspond the four stages of consciousness and psychological states, i.e., *jāgrat* (*viśva*), *svapna* (*taijasa*), *suṣupti* (*prājñā*), and Pure consciousness (*turya*). Hence, we can understand that *Oṃ* is the Mother power from which all sounds and mantras are produced. Thus, it has been generally compared with the Logos idea which begins with Heraclitus of Ephesus who represents mystical reaction against the materialism of the Indian philosophy.[396] Then the Logos idea was transferred to the Jewish Alexandrian theory. It was there the "Word of the Lord." In the *New Testament*, specially in the Fourth Gospel of St. Paul almost the whole Logos doctrine has been given as the soul of Christianity. "There was Word and the Word was with God. This Word was God (is Jesus Christ) and all that."[397] This "Word of the Lord" has been also compared with *Oṃ*.[398] With these reasons, the *Oṃ* has been accepted as a universal symbol among every religion and sect.[399]

Now we come to the composition of the letter *Oṃ*, *Oṃkāra* as the *svara*. It is generally accepted that *Oṃ* is composed of *a*, *u*, *ṃ*, and the *anusvāra*. But there exist some different suggestions. Ouseparampil gives two explanations of the derivation of *Oṃ*. His suggestion is that the *Oṃ* is composed of the root *av* to protect, or to offer (as a hymn to the gods, to animate, etc.) with the suffix *man*.[400] There is one more interesting explanation that the *Oṃ* is a contracted form of *SOHAM* (*so'ham*), which means "I am He."[401] These

explanations are not fully accepted, but tentatively agreed to. However, we can see that they are generally of theological explanations.[402] Hence, they are always related to the practice.

The practice of *Oṃ* has been emphasized on. We can find many passages about the meditation of *Oṃ* in Upaniṣads and elsewhere.[403] The meditation on *Oṃ* leads one finally to the state of Brahman. It is said that the individual and the universal Brahman are to be found in the body by the use of *Oṃ*.[404] The meditation on all the three elements liberates one from sin and life in the world of Brahman.[405] *Oṃ* is regarded as the gate leading to the union of the self with Brahman.[406] Thus the incessant sound of *Oṃ* is considered a bow on which the thought of Brahman generated by the individual ego is put as an arrow to be darted towards the target, the Brahman.[407] When we recollect the passage "the syllable *Oṃ* is Brahman,"[408] this aspect of the meditation on *Oṃ* is easily understood. In real practice of the *Oṃ*, the practice is of both meditation (*upāsana*) and recitation (*japa*) of the *Oṃ*. The former has two practice, *anusandhāna* (one-pointed attention mentally aiming at or searching) and *smaraṇa* (grasping the essence of *Oṃ*, a mantra).[409] But the *Oṃ*, like other mantras, consists of pronounceable phonemes or sounds. These phonemes have their energies and these energies are manifested themselves through an emanation of the phonetic process, when they are pronounced mentally or vocally with the help of *prāṇa*. Thus, the *Oṃ* must be put into practice through the utterance. This utterance with *prāṇa* associated with mental concentration, *anusandhāna* or *dhyāna* and remembrance, *smaraṇa*, is called *uccāra*, the yogic meditative utterance.[410]

The yogic meditative utterance (*uccāra*) of *Oṃ* is described in several chapters of the *Svacchanda Tantra* and in chap. 22 of the *Netra Tantra*, even though the two descriptions differ on particular point, and it is again found elsewhere.[411] The stage of the practice of *Oṃ* is counted as four and twelve. As we always have seen, there are four stages of consciousness

of *ātman* from *jāgrat* to *turya* in the Upaniṣads. This four stages have been expanded to twelve stages from *A* to *unmantā*, transcendental phonic stage in Tantrism.[412] These stages are attained one by one from physical awareness to spiritual or transcendental stage through the *uccāra* of *Oṃ*. Then, *Brahmakāravṛtti* becomes raised, which is a wave of thought aroused from realization of one's identity or oneness with the Supreme in Vedāntic concept.[413] The actual methods of the *uccāra* are varied, not other than that of mantra or mantra *yoga*.[414] Therefore, the *Oṃ* which has a very wide connotation claims a universal comprehension and stands as a symbol of man's end, aspirations and the means. And through the *uccāra*, creating and reabsorbing vibration (movement) of the supreme energy, we can get liberation from the bondages of this worldly life.[415]

b. *The Haṃsa Mantra*

The *Haṃsa* mantra is not quite different from the *Oṃ*, especially in the practice of *uccāra*. The *Haṃsa* mantra, which is known from the *Ṛgveda*[416] onward appears in numerous later texts.[417] This mantra actually is the reversing form of *SOHAM*, which comes from the pregnant sentence "*so'ham*."[418] If we continue to think or recite the *sound soham, soham, soham,* the first becomes the last and the last becomes the first. So the sound-cycles of *soham* are also experienced as *hamso*. The word *soham* is a euphonic combination of *saḥ* + *aham* according to the *sandhi* of Sanskrit grammar. Thus, the form *hamso* is also a euphonic alteration of the word *haṃsaḥ* which becomes *haṃsa*.

The phrase "*so'ham*" is a sentence, verb of which is understood. But it is not certain what verb is understood in this sentence. If the verb "to be" is understood, this sentence can run in this manner: *He* = I, or *He is I*, or *I am He*, because the *saḥ* means *he* or *that* and *aham* means *I*. In this case following questions are emerged "*who is that, or he?* and *who is the I* making the declaration?" And one can ask "which pronoun is subject and which one is predicate." We cannot

decide what verb of this sentence will be, and the relationship between subject and predicate. Again there is no simple answer to the question, *"who am I ?"* Thus, many great *yogīs* have taught their disciples to contemplate on the question, *koham*, who am I? The answer is *soham*, I am that. But *who is that* ? Read the word in reverse and it becomes *hamso*, that is I, which is the answer to the question. Thus, the same sound contains the question as well as the answer: I am *haṃsaḥ*, because the form *haṃso* is a euphonic alteration, by the rules of Sanskrit grammar, of the word *haṃsaḥ*. Like this, the question may continue endlessly. Hence, this mantra has been used for the meditative purpose in Hinduism. The endless contemplation of this mantra means the vibration of the infinite consciousness which has no beginning and no end.[119]

Here the word *aham* is emphasized, which has been considered as the supreme mantra in Tantrism. The word *aham* which means literary "I," was used as the cosmogonic role in the Vedic period.[120] The *aham*, however, has been regarded as symbolizing the supreme emitting energy as holding within itself the entire manifestations in Tantrism.[121] The word *aham* consists of *a+ha+the bindu, ṃ*.[122] The letter *a*, being the first letter of all alphabets, stands as a symbol for the vowels, for Śiva and *prakāśa*.[123] Whereas the letter *ha*, being the last letter of the alphabet, is often used as a symbol for the whole collection of consonants, for Śakti and *vimarśa*. Thus, we have the totality of the phonemes, of Śiva–Śakti, and of consciousness in the *a* and *ha*. And the *bindu*, *ṃ*[124] comes in addition, symbolizing the union of *a* and *ha* into a single, monogeneous and dynamic mass.[125] The emission of the energy of the phonemes from *a* to *ha* is symbolized by the *visarga*, *ḥ* written two dots in the Devanāgarī scripts (:).[126] This *visarga*, the emission of the energy, has three-fold process, from the supreme (*paravisarga*), the supreme-non-supreme (*parāparavisarga*) to non-supreme (*apara-visarga*) emission, corresponding with Śiva, Śakti, and *nara* respectively.[127] Thus, this *visarga* at first throbs within the

supreme conscious energy, the Absolute, so this is identical with the Absolute, and therefrom it springs forth.[428] In this sense the *visarga* is the movement symbolized by *aham*. Therefore, we can see *aham* in connection with mantras, both as being itself a mantra and as the source from which all the other mantras drive their potency, since it is the absolute itself in its aspects of universal cosmic energy.[429]

When the word *aham* occurs in a mantra, the mere translation "I" will not suffice, for it will mislead one to think of the little ego "I." It is the universal "I" which extends to the phenomenal aspects and contracts into the original state. This unfolding and folding movement of the universe is symbolized by the movement of the breath. This is the living movement of *aham*, which is symbolized by the *haṃsa*. When we say that "I am hamsa," the *haṃsa* means simply the breath. But the two-winged swan, the literally meaning of the word *haṃsa* in Sanskrit, represents a much purer identity than that of merely body for being its utmost purity. The two wings of swan symbolizes the breath of the inhalation and exhalation, but this movement of breath is first the vehicle of *praṇa*, the foremost unit of energy which flows from the sun and eventually symbolizes the entire movement of the universal energy. Hence the *haṃsa* is the vital breath as well as the flashing forth of the supreme energy. The *haṃsa* as the meaning of breath begins as early as the Upaniṣad period.[430] The *haṃsa* is divided into two parts and then the *sa* associated with drawing in, whereas the *ham* with breathing out air or vice versa.[431] Hence it came to symbolize quite a natural movement of the breath which gives life to all creatures and, more especially, the supreme reality as giver of life and present in breath, or breath taken as supreme energy.[432] With this aspect of *haṃsa*, it is considered the universal *uccāra* of mantra. The movement of *haṃsa* is natural one, and at the level of human being, it is an automatic recitation of the mantra which is called *ajapajapa*. But in real practice, the recitation of the mantra *Haṃsa* leads one to stir the vibration of the consciousness and to assimilate it

into the vibration of the universal consciousness. In short, the *uccāra* of *haṃsa* awakens the *kuṇḍalinī* coiled in Mūlādhāra *cakra*, and makes the energy harmonize with the cosmic energy. That means the liberation of the bound life, individual beings.

c. *The Kṛṣṇa Mantra*

The *Kṛṣṇa* mantra runs like this: *Oṃ klīṃ kṛṣṇāya namaḥ. Oṃ*, [I] salute to Kṛṣṇa. This mantra is a neuter mantra. This mantra has a *bīja*, *klīṃ*. There is no general acceptance on how the *Bīja* mantras are formed.[133] Some *Bījas* are formed by the first letter of the name of the deity with the *bindu*, *ṃ*.[134] The each letter of *Bīja* mantras such as *klīṃ* has an esoteric meaning rationalized from the mantra-sounds and constituent phonemes of divine name s.[135] Thus many Tantric literatures describe the formation of the *bījas* or mantras with these esoteric meanings of the letters.[136] The Tantric mantras usually consist of many *bijas* which actually give, with their symbolic aspects and creative vibrations, the power to the mantras. Hence, this *Kṛṣṇa* mantra is a typical form of the Tantric mantra.

d. *The Gāyatrī Mantra*

The *Gayatrī* mantra has been the most popular mantra in the spiritual history of India. This mantra runs in the following way: *Oṃ bhūr bhuvaḥ svaḥ, tat savitur vareṇyaṃ, bhargo devasya dhīmahi, dhiyo yo naḥ pracodayat.* The word *Gayatri* is divided into two words signifying "sings (*gayati*)" and "protects (*trayate*)." *Gayatrī* is thus able to protect a person through its singing or uttering (*gayantam trayate iti gayatri*).[137] This mantra originally comes from *ṚV* (3.62.10),[138] and is dedicated to the Savita (or Savitrī) which is the divine stimulus conceived as the divine vivifying power of the sun. It is usually said that this mantra was composed by the Brahma.[139] The name *Gayatri* comes from the *Gayatri* mantra[140] in which the *ṚV* stanza is composed, and thus was originally called Savitri-mantra. This *Gayatri* stanza have no

Oṃ and *vyāhṛtis*. Later on the *Oṃ* and *vyāhṛtis* are associated with the verse. Besides the Vedic *Gāyatrī*, there are the compositions of numerous modified forms of *Gāyatrī* mantra to satisfy the religious needs and requirements of the Hindu people.[441] In this case, the Vedic form of *Gāyatrī* mantra has been made a model or standard to be followed and imitated by the worshipers of some Hindu Gods or the adepts of a soteriologic mysticism. The sign of this variation of the *Gāyatrī* mantra was facilitated in *ṚV* itself.[442] It can be seen that the general structures of all the modified *Gāyatrī* mantras of different deities are the same, only different names being substituted at the same place in the mantra. These kinds of *Gāyatrī* mantras are seen mostly in Purāṇa and Tantric literature.[443] This tendency of modification of the *Gāyatrī* mantra results in the long *Gāyatrī* mantra.[444] Thus, the *Gāyatrī* mantra has been described in the various ways. The *Jai. Up. Br.*, explains the *Gāyatrī* with *Oṃ*.[445] In *Ch. Up.*, it is identified with the Puruṣa of the *ṚV*,[446] and is equivalent to all the beings on account of expressing and protecting them.[447] It is eventually symbolized as a Brahman.[448] This mantra is also divided into three *pādas*, each one of *pādas* having eight syllables, of which each foot is regarded as symbolic of the whole of the external world (earth, aerial space, heaven), the three Vedic Saṃhitās (*ṛcaḥ*, *yajūṃṣi*, and *sāmāni*), and the principles of life (*prāṇa*, *apāna*, and *vyāna*).[449] In other words, they together can be taken to represent the whole of the matter, mind and life.[450] Besides, the whole of the *Gāyatrī* mantra, being treated as the forth foot, represents something transcending all these principles (the shining sun), because the whole is not merely the sum total of its parts.[451] And the fourth foot is founded on the truth.[452] Again, *Mai.Up.* informs worship through the *Gāyatrī*.[453] In this way, the later Upaniṣads give the diversities of the meditation on this mantra.[454] It has been also described in various ways by the mighty minds of old as well as the writers of the present day. They generally consider the *Gāyatrī* mantra the highest one and so the mantra is said

to give the worldly benefits, spiritual strength and final liberation through the recitation of or meditation on it.[455]

It is equally important to discuss the implication of the mantra. The *Praṇava Oṃ* was already discussed. The *vyāhṛtis* which literally means "great," is made to symbolize a certain great principle on each of the planes. This *vyāhṛtis* appear in many places.[456] According to them, the *vyāhṛtis* represent the external worlds, namely, the earth, the atmosphere, and the heaven. The first and the third of *vyahṛtis* literally mean the earth and the heaven. In the present context, they are only transferred from the literal to symbolic signification. *Bhuvas*, however, seems to have been inserted between them so as to represent the atmosphere which obviously lies between the earth and the heaven. Thus it is probably the insertion of *bhuvas* which gives the symbolic colour to the rest of *vyāhṛtis*. The remaining one is governed by the principle of association. This can be inferred by the fact that the three gods Agni, Vayu, and Aditya are symbolized by the *vyahṛtis*, on account of being associated with the earth, the atmosphere and the heaven.[457] We may recall the other fourth one besides the three *vyahṛtis*.[458] The fourth, Mahas, is the highest state to which one can reach through the three *vyahṛtis*. We can infer that the *Gayatri* mantra is composed with three fold stages. The *Oṃ* is the essence of the *vyahṛtis*, and again the *vyāhṛtis* are the essences of the *Gayatri* verse. Again the *Gayatri* verse is the essence of the Vedas.[459] Thus from the three *matras* (moras, phonetic components) of *Oṃ* come out the three feet of *Gayatri*, and from its three feet come out the three Vedas, and three *vyahṛtis*. From *A*, comes out "*tat savitur vareṇyam*," which expanded itself into the *Rgveda* and the Cosmic plane *bhuḥ*. From *U*, comes out "*bhargo devasya dhimahi*," which expanded itself into *Yajurveda*, and the plane of *bhuvaḥ*. From *M*, comes out "*dhiyo yo naḥ pracodayat*," which expanded itself into *Samaveda* and the plane of *svaḥ*. So by the meditation upon different moras different ends are attained according to the significations of the moras. But when the mind is concentrated upon the

ardha-moras, the *bindu*, *ṃ*, the transcendental Brahman is realized.[460] In short, what the *praṇava* is to the symbol of the ultimate Deity of the Universe, the *vyāhṛtis* are to the representation of the presiding deities of the lowest three planes in which we live our ordinary life, namely, the physical, astral and mental planes. And the *Gāyatrī* verse is to indicate how we reach the Ultimate Deity, Savitā. Therefore, this part of the mantra, *praṇava* and *vyāhṛtis*, making the *Gāyatrī* verse the actual mantra, is to arouse in the vehicles of certain aspirant powers which prepare the ground for the effective functioning of the rest part.

What is the meaning of the *Gāyatrī* mantra?[461] On examining the structure and meaning of the mantra, it is clearly divisible into three well-defined parts. Each part has a specific purpose and significance. The first part, as we have seen, consists of the *praṇava* and *vyāhṛtis*. The second part consists of the sentence "*tat savitur vareṇyaṃ bhargo devasya dhīmahi*" and the third part consists of the last sentence "*dhiyo yo naḥ pracodayāt,*" the words, *dhīmahi*, *vidmahe*, and *pracodayāt* are common to all the various *Gāyātrī* mantras and thus, these are the words in which the essential significance of the *Gāyatrī* mantra is contained. As we have seen, the modified mantras, preserving an evident analogy with the original pattern, contain after a *Bīja* mantra, the statement of knowing or recognizing (*vidmahe*) a particular deity, next meditation (*dhīmahi*), then the last stage of soliciting the god's guidance and stimulation (*pracodayāt*). The word *dhīmahi* means "may we meditate."[462] The term *pracodayāt* means "may he direct."[463] Next the word *savitur* is the main term in the mantra, because it is the main deity of this mantra. The word is the genitive form of *savitṛ*, which is personified form of the *sūrya*, the sun. Thus the first part of the mantra is really an invocation to Savitā for more light and is meant to fan the spark of spiritual aspiration in the aspirant into a roaring flame. It is a call of the individual soul to the Universal Being, the source and goal of his life.[464] The Savitā (or Sāvitrī, the consonant of Savitā) is identified

with the sun from the *Ṛgveda*, and the sun himself is considered to be activated by Sāvitrī.[465] One Saṃhitā describes the Sāvitrī as the light which is hidden within the sun.[466] Also a later Upaniṣad says that the *Sāvitrī* is the most auspicious form.[467] The word *vareṇyam* means "most excellent or desirable," and the *bhargaḥ* is the light of Savitā. What is the light of the Savitā? The spiritual sun, Savitā, is the spiritual Consciousness, and then the *bhargaḥ* can be explained consciousness of different grade on the different planes. The spiritual Consciousness is manifested in the different planes (*lokas*) which become His vehicles, and the different kinds of consciousness that are realized in the different planes are only the reflections of the ultimate reality that always remains unaffected. That is, Savitṛi is spiritual light or Consciousness itself, but *bhargaḥ* is the shining light in the three planes. Thus the *bhargaḥ* removes the darkness (the faults of *avidyā*), and releases from the great illusion which human beings are steeped. That is why it is called *vareṇyam bhargo*, the most adorable light of sun.

The third part of the *Gāyatrī* mantra involves a complete reversal of the attitude involved in the second part. The word *dhiyaḥ* means intellect (*buddhi*). Thus this part is interpreted such as "May He direct our intellect." We can see that in this last part the aspirant surrenders himself completely to the Divine and thus makes it possible for the divine forces to flow into his vehicles so as to purify those vehicles and to raise them to a higher degree of sensitivity and capacity for enlightenment. In other words, after putting in the utmost effort the aspirant lets himself go and opens himself up to the most extent to divine Light and Life. Of all ten words in *Gāyatrī* verse, *savitur, devasya*, and *bhargo* are ambiguous in a grammatical interpretation. Due to this reason, it has been interpreted in various ways. But, the meaning of the main mantra can be "we meditate upon the adorable Light of the Divine Savita who unfolds our intellect (*buddhi*)."[468] In this case the two words "we" and "our" have to be noticed, as laying stress on the unselfish character of

the mantra. Since the Vedic verse of *Gāyatrī* is said to be a kind of prayer, the single form would be used in this verse, however, the *Gāyatrī* stanza has plural form. What could be the reason? This anomaly can be explained by the fact that this prayer or mantra is for the development of the spiritual consciousness, the essential nature of which consists in the realization of the unity of all living beings. So while an ordinary prayer can be for individual benefit, the prayer contained in the *Gāyatrī* mantra must be its very nature on behalf of all human beings and the influx of spiritual forces which results from it, must benefit all human beings collectively.

Therefore, the practice of the *Gāyatrī* mantra is an integral part of the daily worshiping (*sandhyā*) of the Hindus, which is also called *sandhyopasanā*. This mantra has been used not only for the persons who are seriously pursuing the ideal of spiritual emancipation, but also for those who are seeking ordinary worldly life in the pursuit of so called happiness. The practice of this mantra consists of *japa* and *yoga*, after having preliminary ceremonies (worship) as like the practice of other mantras. The *Gāyatrī japa* culminates in *Gayatri yoga*.[169] Among the *japas*, mental *japa* (*manasa*) has three stages.[170] Beyond the final stage of the three mental *japa*, there is the beginning of the *yoga* sphere.[171] In other words, when the words and their meaning pass completely into the background and the idea alone occupies the field of consciousness, the stage of *savitarka samādhi* which the mind finally alternates between them, is attained.[172] When not only the words and meanings disappear from consciousness but the aspirant's consciousness becomes so fused with the idea that he does not remain conscious of himself, the stage of *nirvitarka samādhi* being attained.[173] In this stage the reality which is the objective of the mantra dawns in the consciousness and the final stage is attained. This is what is called *mantra-siddhi* (realization through mantra).[174] Therefore, the practice of the *Gāyatri* mantra begins from the *japa* of the mantra, after having the preparatory rituals. The *japa* of the

mantra consists of repeating the mantra and meditating on the meaning of the mantra. The repeating of the mantra makes the practitioner concentrate on the words or the sounds of the mantra, and causes to raise the vibration contained in the form of *Gayatri* mantra. This vibration brings about certain changes in his consciousness.[177] In short, *japa* of the mantra, whether physical or mental, produces vibrations and these vibrations affect the vehicles (*kosas*) of the aspirant and the changes produced in the vehicles make it possible for him to reach his deeper layers of consciousness.[178] Also these changes in the aspirant's mind run resulting in the influx of powers and forces from the higher planes and experiences of the higher states of consciousness. The meditation on the meaning of the mantra is related to the symbology of the *Gayatri* mantra. The objects chosen as symbol are generally those with which a ordinary man is familiar. The symbolic representation embodies in a composite and concrete form all the philosophical and traditional concepts associated with the divinities. Thus, it suggests easily and naturally to the mind the quality or power which is sought to be represented by it, that is to say, it helps the aspirant in recalling the symbolized concepts at the time of meditation.[179] The *Gayatri* mantra represents the power of Savitr which symbolizes the spiritual sun. The power of Savitr means the spiritual light, the brilliant consciousness or vital energy (vibration) which is symbolized by the light of the physical sun. As the light of physical sun creates all the living beings, the same as the light of Savitri is described as the creative consciousness. In short, it means the transcendental consciousness as power.[180] Thus the Gayatri which is also called as Savitri, being the power of Savitr, is known as Mother-goddess.[179] This symbology of the goddess Gayatri is also said to identify with that of the threefold Divinity, viz., Brahma, Visnu, and Siva, and the only difference is that the form is female instead of male. This connection of the three deities with the Gayatri is related to the three periods of the day.[180] For this reason, the form of Gayatri

used in meditation changes according to the time of the day, according to the junctures which take place in the morning, noon and evening. The three female forms represent that power which enables the aspirant to unite his consciousness with that of the three divinities. But it is not compulsory to take into account the time of the day.[481]

In meditation, the seeker and the object of the search are one, and the aspirant is therefore, to find his innermost Self and this is essentially the same as the innermost Reality of the whole universe.[482] Thus, meditation has to deal with two things. First, with the outer form which represents or embodies an inner reality, and second, the inner reality itself which though indicated by the outer form, is hidden behind this form and can be known only by transcending it. The *Gāyatrī* mantra symbolizes the brilliant light which is the creative consciousness hidden behind every human beings by comparing to the physical sun. The brilliant light is also symbolized by the various forms of the *Gāyatrī* deity who is always present in the heat of the aspirant.[483] The aim of meditation on the *Gayatrī* is to cultivate the inner richness of spirit which enables a man to live a full and integrated life, at peace with himself and in harmony with others. The unfoldment of our spiritual nature leads to realize the reality or truth which is hidden behind any form, idea or ideal conceived only on the plane of intellect. But during this process, there occur other minor purposes or aims of the meditation such as training the mind, changing one's character, and getting worldly properties but these are all secondary and are meant merely to prepare the ground for and to subserve the main and essential purpose.

The procedure of the practice of the *Gayatrī* mantra is very complicated.[484] But this can be made as the absolute minimum.[485]

1. One or two purificatory ceremonies to harmonize the vehicles and to attune the mind to the Higher self.
2. Invocation of the spiritual Sun of which the physical

sun is the outermost expression and meditation on the spiritual Sun.

3. Invocation of the goddess Gayatrī in the solar orb and meditation upon Her.
4. *Japa* of the *Gāyatrī* mantra.
5. *Visarjana* or farewell to Gāyatrī goddess and Sūrya *devatā*.

In this procedure, the *japa* of the *Gāyatrī* mantra is the culminating part. It includes the repeating of the mantra and meditating on the mantra. The final aim of meditation and *japa* is the same, namely, to realize the reality hidden behind the form of mantra by the fusion of the aspirant's consciousness with that of the chosen deity.[186] With regard to this, the *japa* and meditation are considered as the four steps of process. First, the *Bīja* mantra marks the first step of the truth consciousness, the second portion refers to the knowledge of the nature of the truth. This step makes a gradual ascent to the truth. The third portion refers to the meditation on the truth, so this step marks the full realization of the truth. The last portion refers to the attempt at making the truth active in every sphere of our practical life. This step is an attempt at making the truth permeate every layer of our being with its light and bliss.[187] As mentioned above, the *Gayatri* mantra has been practised as the popular and continuing *sadhana*, because this mantra also has all the aspects which the other mantras have as their characteristics. Thus, we can see the general nature and the function of mantras through the *Gayatri* mantras, especially the aspects of the symbology and the vibration of mantras.

References

1. This notion is generally accepted, for example, André Podoux says that there is no relevant material to a history of ideas in India, and the Indians themselves—even though they may have disputed against each other—have always been inclined to expound their various systems and not according

to their historical unfolding. André Padoux, *Vāc*, p. 2.

2. Ibid., p. 10; see also J. Gonda, *Change and Continuity in Indian Religion* (New Delhi: Munshiram Manoharlal Publishers, 1985).
3. K. Satchidananda Murty, *Revelation and Reason in Advaita Vedānta* (Delhi: Motilal Banarsidass, 1974), p. 27.
4. Ibid., p. 26.
5. J. Gonda, "The Indian Mantras," in *Selected Studies*, presented to the author by the staff of the Oriental Institute, Utrecht University on occasion of his 70th birthday (Leiden: E.J. Brill, 1975), vol. 4, p. 279.
6. André Padoux, *Vāc*, p. 6.
7. *Ṛgveda*, 10.125.1, *ahaṃ mitrāvaruṇobhā bibharmyahamindrāgnī ahamaśvinobhā/*
8. Ibid., 10.125.6–7, *ahaṃ dyāvāpṛthivī āviveśa, ahaṃ suve pitaramasya mūrdhan mamayonianrapsvantaḥ samudre/*
9. Ibid., 1.164.10, *mantrayante divo amuṣya pṛṣṭhe viśvavidam vācam aviśvaminvām/*
10. *Kāṭhaka Saṃhitā*, 12.5.
11. *RV*, 10.114.8: as much as Brahman did expand, as large is the word (*yāvad brahman viṣṭhitaṃ tāvatī vāk*), it implies also a subordination of the Word to Brahman: *Aitareya Brāhmaṇa*, 4.21.1, Brahman indeed the Vāc (*brahman vai vāc*).
12. André Padoux, *Vāc*, p. 13.
13. J.A.B. van Buitenen, "Note on Akṣara," in *Bulletin Deccan College Research Institute*, Poona, vol. 17 (1955–56), p. 204.
14. Ibid., p. 211.
15. *RV*, 1.164.39, *ṛcoakṣare parame vyoman yasmin deva adhi viśve niṣeduḥ/yas tan na veda kim ṛcā kariṣyati ya it tad vidusta ime samāsate*; W. Norman Brown, "The Creative Role of Goddess Vāc in the *Ṛgveda*," in *Indian and Indology*, selected articles by W. Norman Brown, ed. Rosane Rocher (Delhi: Motilal Banarsidass, 1978), p. 76.
16. *RV*, 1.164.42: from her (the cow) flows the (imperishable) syllable, *akṣara*, who nourishes the whole universe (*tataḥ kṣarastyakṣaraṃ. tad viśvarūpa jīvati*).
17. J.A.B. van Buitenen, op. cit., p. 212.
18. André Padoux, *Vac*, p. 14.
19. P.M. Modi, *Akṣara, A Forgotten Chapter in the History of Indian Philosophy* (repr. Delhi: Sri Satguru Publication, 1985), p. 45: The same nature is *akṣara* when it withdraws the

manifestations within itself, and it is *kṣara* when it puts forth these manifestations; in other words, *akṣara* is nature as one, *kṣara* is nature as many.

20. *ṚV*, 3.55.1, *uṣasaḥ pūrvā adha yad vyūṣur mahad vi jajñe akṣaraṃ pade goḥ.*
21. *Bṛhadāraṇyaka Upaniṣad*, 5.8.1: One should adore the speech as the milk-cow. This milk-cow has four teats of the udder, namely, the exclamation *svāhā, vasat, hanta*, and *svadhā*. By the two of the teats the gods live, by the exclamation *svāhā, vasat*; by the exclamation *hanta* live the men, by the exclamation *svadhā* live the fathers. The *prāṇa* is its bull and the *manas* is its calf; see Paul Deussen, *Sixty Upaniṣads of the Veda*, trans. V.M. Bedekar and G.B. Palsule (repr. Delhi: Motilal Banarsidass, 1990), vol. 1, p. 512.
22. *ṚV*, 1.164.45, *catvāri vāk parimitā padāni tāni vidur brāhmaṇāye manīṣiṇaḥ/guhātrīṇi nihitā neṅgayanti turīyaṃ vāco manuṣyā vadanti//*
23. Alex Wayman, "The Significance of Mantra from the Veda down to Buddhist Tantric Practice," in *Adyar Library Bulletin*, Madras, vol. 34 (1975), p. 68.
24. *Jaiminīya Upaniṣad Brāhmaṇa*, 1.1, He (Prajapati) could not take the juice of this *akṣara*; of this *akṣara*, *Oṃ*, the Word (*vāc*) came to be, for the Word (*vāc*) indeed is *Oṃ*. The juice of the Word (*vāc*) is Breath, etc. (*akṣara athitasyākṣarasya rasam nāśaknod ādātum/ oṃ ity etasyaiva seyaṃ vāg abhavat/ oṃ eva nāmaiṣā/ tasyāu prāṇa ca rasaḥ/*)
25. *Chāndogya Upaniṣad*, 1.1.1, *Oṃ*, One should adore the *udgītha* as this syllable, because signs it beginning with *Oṃ* (*oṃ ity etad akṣara udgītham upāsīta oṃ ity udgītha*), quoted this translation from Paul Deussen, op. cit., vol. 1, p. 207.
26. *Jai.Up. Br.*, 1.10. This is the *satyam akṣara* (*tad etat satyam akṣaram oṃ ity*), J.A.B. Buitenen, op. cit., p. 207.
27. *ṚV*, 6.16.35–36, Thou that art shining in the syllable, the womb of your mother, as your father's father, sitting in the womb of *ṛtasa*, fetch thou, O excellent *Agni Jātavedaḥ*, the child-bearing Brahman which radiates in heaven (*garbhe mātuḥ pituṣpitā vidadyutano akṣare/ sidan ṛtasya yonimā// brahma prajavad ābhara jātavedo vicarṣaṇe/ agne yad dīdayad divi//*).
28. J.A.B. Buitenen, op. cit., p. 211; also see idem, "Akṣara," in *Journal of the American Oriental Society*, New Haven, vol. 79 (1959), pp. 176–87.

29. *Ch. Up.*, 1.3.6–7, *Ud* is equated with *prāṇa*, sky, sun (*āditya*), *gī* is speech (*vāc*), aerial space, wind (*vāyu*), and *tha* is food (*anna*), earth, fire (*agni*), also this triadic scheme is applied to three Vedas, *Sāma, Yajur,* and *Ṛg*, respectively.
30. *Ch. Up.*, 8.3.5, *satyam* is divided into three syllables, namely, *sa-ti-yam. Sat* (the existing one) is the indestructible one. *Ti* (because it is contained in *mṛtyu* "death") is the destructible one and both are enclosed with *yam* (*ātmam*), because he encloses these both (*yam, yacchati*), that is why it is called *yam*—truly, he who knows this, enters every day into the heavenly world; see Paul Deussen, op. cit., p. 194.
31. See *supra*, p. 64, the one syllable mantra *Oṃ*.
32. *Ch. Up.*, 1.1.5–6. The *ṛcā* is the speech, the *sāman* is the breath (*prāṇa*), the *udgitha* is the syllable *Oṃ*. That is why they form a pair—the speech and the breath, the *ṛcā* and the syllable *Om*. And this pair is united in the syllable *Oṃ*. But when these two pairs or mated ones find themselves together, they bring forth love or desire for each other, see Paul Deussen, op. cit., p. 69.
33. *Br. Up.*, 1.5.3–12. The *ātman* consists of speech, mind, and *prāṇa*, there are also father, mother, and child. The mind is father, the speech is mother, and the *prāṇa* is the child. The speech and the mind copulate, out of it is born the world-breath (*prāṇa*), see ibid., p. 420.
34. S.B. Dasgupta, "The Role of Mantra in Indian Religion," in *Bulletin of the Ramakrishna Mission Institute of Culture*, Calcutta, vol. 7 (1956), no. 3 (March), p. 51.
35. *Praśna Upaniṣad*, 3.5. If he meditates on one element of it (*Oṃ*), then, enlightened by the same, he attains [after the death] quickly to the life, see Paul Deusen, op. cit., p. 600.
36. Satya Prakash Singh, *Upaniṣadic Symbolism* (New Delhi: Meharchand Lachmandas, 1981), p. 186.
37. *ṚV*, 1.164.45, see also above, n. 22.
38. Ibid., 10.90.3. Such is his greatness; and *Puruṣa* is greater even than this: all beings are one-fourth of him; his other three-fourth (being), immortal (abide), in heaven (*etāva nasya mahimā' to jyayāṃśca puruṣaḥ pādo'sya viśvā bhūtani tripādasyāmṛtam divi*).
39. *Ch. Up.*, 3.12.1–5, see Paul Deussen, op. cit., p. 107.
40. Satya Prakash Singh, op. cit., p. 392. *Gāyatri* is a metre having twenty-four syllables divided into three *padas*. But, following

the pattern of other metres, the sage divides it arbitrarily into four *padas*, each one of them comprising six syllables. The number six is taken to signify the sixfold mutation of *Gāyatrī* as speech, being, earth, body, heart, and *prāṇa*.

41. *Bṛ. Up.*, 5.14.1–3; ibid., p. 516.
42. Ibid., 5.14.4; ibid., p. 517; The Upaniṣad envisages the whole of the mantra itself as own fourth foot.
43. *Māṇḍūkya Upaniṣad*, 1.1–6; see Paul Deussen, op. cit., p. 611.
44. Satya Prakash Singh, op. cit., pp. 225–31: Although he discussed the division quoting from *Ch. Up.*, 3.18.1–6 and 4.5.3; 6.3; 7.3; 8.3, the conclusion has general notion.
45. Ellison Bank Findly, "Mantra Kaviśasta: Speech as Performative Ṛgveda," in *Understanding Mantras*, ed. Harvey P. Alper, p. 21.
46. This term means "pronounced by the seer (poet)," when the mantra in ritual is pronounced correctly by the seer, its power really comes out. Thus the mantra is called Kaviśasta.
47. Ellison Bank Findly, op. cit., p. 16.
48. Satya Prakash Singh, op. cit., p. 186. He suggests that by the location of each of the letters in vocal organs, being guttural, "A" represents the inmost end of the vocal organ, "U" the middle part of it, "M" the outmost end of it. This means that the three letters represent the whole span of the vocal organ.
49. John Taber, "Are Mantra Speech Acts? The Mimamsā Point of View," *Understanding Mantras*, p. 146.
50. K.A. Subramania Iyer, "The Doctrine of Sphoṭa," *Journal of Ganganath Jha Research Institute*, Allahabad, vol. 5 (1947), p. 125. He also says that when phonemes are grouped together according to the units of meaning which are conveyed, they are called *pada* or individual word. Each individual word is therefore an aggregate of phonemes and expresses one unit of meaning called *padārtha*.
51. S. Radhakrishnan, *Indian Philosophy* (repr. New Delhi: Oxford University Press, 1989), vol. 2, p. 389.
52. S.B. Dasgupta, op. cit., p. 50.
53. If one does not recognised it, when one hears the word for the first time, it only means that the accessories are absent, but that does not make the relationship non-existent. If the eye cannot see without light, it does not mean that the eye is incapable of seeing all together, see S. Radhakrishnan, op.

cit., p. 389.

54. S.B. Dasgupta, op. cit., p. 50.
55. John Taber, op. cit., p. 149.
56. Ibid., p. 150.
57. K.A. Subramania Iyer, *Bhartṛhari* (Poona: Deccan College Postgraduate and Research Institute, 1969), p. 157. He points out that *sphoṭa* is the doctrine that the real expressive word is an indivisible entity which is over and above the sounds (*dhvanis*) which are many in number and are uttered by a speaker in a temporal sequence in order to manifest the *sphoṭa*, the real expressive "word" which has usually the form of the sentence and which is an indivisible unity.
58. *Pratibhā* is the perceiving of the meaning—whole of the sentence (*vakya-sphoṭa*) in a flash of intuition. It is of the nature of one's innerself, a normally requires uttered word or words for its manifestation. Thus it is the indivisible meaning expressed by a sentence which is ingrained in each person. It functions to complete the sentence meaning by making present, in a unitary act of intuition, see Harold G. Coward, *The Sphoṭa Theory of Language—A Philosophical Analysis* (Delhi: Motilal Banarsidass, 1977), pp. 123–25.
59. Thomas Manimezha, "Advaita Critique of the Sphoṭa and Śabdabrahman," *Journal of Dharma*, Bangalore, vol. 17 (1992), no. 3, p. 182.
60. K. Kunjunni Raja, *Indian Theories of Meaning* (repr., Madras: The Adyar Library and Research Center, 1977), p. 88; Harold G. Coward, *The Sphaṭa Theory*, pp. 71–88.
61. Harold G. Coward, "The Meaning and Power of Mantras in Bharṛhari's Vakyapadiya," in *Understanding Mantras*, p. 170. He points out twofold fusion of *sphoṭa*, but it can be explained that there is threefold fusion of *sphoṭa*.
62. V.A. Ramaswami Sastri, "The Doctrine of Sphoṭa," *Annamalai University Journal* (Madras), vol. 1 (1932), no. 2, pp. 231–36; Gaurinath Sastri, *The Philosophy of Word and Meaning* (Calcutta: Sanskrit College, 1959), pp. 83–101.
63. *Vākyapadīya*, 1.14: It (grammar) is the door to salvation, the remedy for all the impurities of speech, the purifier of all the science and shines in every branch of knowledge, quoted from the *Vākyapadīya of Bhartṛhari* with the Vṛtti, chap. 1 (Deccan College Building Centenary and Silver Jubilee Series 26), trans. K.A. Subramania Iyer (Poona: Deccan

College, 1965), p. 21.

64. K.A. Subramania Iyer, "Bhartṛhari on Vyākaraṇa as a Means of Attaining Mokṣa," in *The Adyar Library Bulletin*, Madras, vol. 28 (1964), pp. 112–13: Patañjali says in his *Mahabhāsya* that grammar should be studied in order so that we may attain similarity with the great God. In this great God is the word.
65. Harold G. Coward and K. Kunjunni Raja, "The Philosophy of Grammarian," in *Encyclopaedia of Indian Philosophies*, vol. 5 (Delhi: Motilal Banarsidass, 1990), p. 44.
66. *Maitrāyaṇa Upaniṣad*, 6.22. There are two Brahmans, the Word Brahman and the Highest Brahman. He who is proficient in the Word Brahman, attains the Highest Brahman (*dve brahmaṇī veditavye śabdabrahman param ca yat/ śabdabrahmaṇī niṣṇātaḥ paramabrahmā' dhigacchati/*).
67. As mentioned above, there are many evidences, for examples, the ultimate abode of language is Brahman (*brahmāyaṃ vācaḥ parama vyom*) in *ṚV*, 1.164.35; Many a one who have eyes have not seen the word, many a one who have ears, do not hear it (*ute tvaḥ paśyan na dadarśa vācam uta tvaḥ śṛṇvan na śṛṇotyenam*) in *ṚV*, 10.71.4; Through the speech, therefore, O great king, is the Highest Brahman, in *Bṛ. Up.*, 4.4.2.
68. *VP*, 1.1, The Brahman who is without beginning or end, whose very essence is the word, who is the cause of the manifested phonemes, who appears as the objects, from whom the creation of the world proceeds (*anadimadhanam brahman sabdatattva yadaksaram vivartate arthabhavena prakriyā jagato yatah*).
69. Gaurinath Sastri, op. cit., p. 1. It is called *Sabdatattva* it assumes all verbal forms (*sarva sabda rupatayā*), and objects signified by all verbal forms (*sarva sabdopagrāhyatayā*). And it is called *Śabdabrahman* because it is not determined or limited but is ubiquitous.
70. Ibid.
71. Narendra Nath Bhattacharyya, *A Glossay of Indian Religious Terms and Concepts* (New Delhi: Manohar Publication, 1990), p. 136.
72. Thomas Maninezhath, op. cit., p. 142.
73. We can come across this term in *VP*, 1.20, *vṛtti* on *VP*, 1.14, 123, 131, 134, 142.
74. We can meet this term in *Mahabhasya*, in *vṛtti* on *VP*, 1.130,

see K.A. Subramania Iyer, "Bhartṛhari on Vyākaraṇa as a Means of Attaining Mokṣa," in *The Adyar Library Bulletin*, p. 124.

75. Subramania Iyer, in ibid., p. 128.

76. *VP*, 1.142. This science of grammar is the supreme and wonderful source of the knowledge of the threefold word, comprising many paths, of the *vaikharī* (the elaborated), the *madhyamā* (the middle one), the *paśyanti* (the seeing one), see K.A. Subramania Iyer, *Vākyapadīya*, p. 125. But it must be pointed out here that according to a section of grammarians the Ultimate Reality is represented by *parā* and not *paśyanti* which in their opinion, is the first manifestation of the Eternal Verbum (or *Parā vāk*), see Gaurinath Sastri, op. cit., p. 68.

77. Harold G. Coward and K. Kunjunni Raja, op. cit., pp. 60–61, The *vaikharī* is the most external and differentiated level in which the word is commonly uttered by the speaker and heard by the hearer. It is *prāṇa* (breath) that enables the organs of articulation on and hearing to produce and perceive sounds in a temporal sequence. *Prāṇa* may therefore be taken as the instrumental cause of *vaikharī* language. The chief characteristic of *vaikharī* is that it has fully developed temporal sequence. At this level a speaker's individual peculiarities (such as accent) are present, along with the linguistically relevant parts of speech.

Going further inward, as it were, *madhyamā* language is the next level, and its association is chiefly with the mind or intellect (*buddhi*). It is the idea or series of words as conceived by the mind after hearing or before speaking out. It may be regarded as inward speech. All the parts of speech that are linguistically relevant to the sentence are present here in a latent form. At this level a variety of manifestation is possible. The same *sphoṭa* or meaning is capable of being revealed by a variety of forms of *madhyamā*, depending on the language adopted. Although there is not full temporal sequence of the kind experienced in spoken words, words and meaning are still distinct, and word order is present. So temporal sequence must also be present, along with its instrumental cause, *prāṇa*. Traditional *yoga* is able to demonstrate a subtle but direct connection between breathing and cognition.

The next and innermost stage is *paśyantī* language. *Paśyantī* is the direct experience of the *vakya-sphoṭa* or of

meaning as a noumenal whole. At this level there is no distinction between the words and the meaning, and there is no temporal sequence. All such phenomenal differentiations drop away with the intuition of the pure meaning in itself. Yet there is present at this level a kind of "goingout" or desire for expression. This impulse is the *pratibhā*, "instinct," which in one sense may be said to motivate the phenomenalization into sentences and words of the *paśyanti*, "vision," so that communication may occur.

Later on the idea that there is one more level of language, *parā* language, above the *paśyantī* has been propounded, specially, in Tantra tradition, see Gaurinath Sastri, op. cit., p. 68.

78. *VP*, 1.123.
79. *Vṛtti* on *VP*, 126, see also *VPS*, p. 113.
80. K.A. Subramania Iyer, in *Bhartṛhari*, p. 145.
81. Gaurinath Sastri, *A Study in the Dialectics of Sphoṭa* (Delhi: Motilal Banarsidass, 1980), p. 83.
82. Harold G. Coward and K. Kunjunni Raja, op. cit., p. 48.
83. *VP*, 1.139 and its *Vṛtti*: Let it be understood that just they (the words) have such power, similarly they also have the power to produce merit. Therefore, good people who desire well-being should use only correct words, see *VPS*, p. 124.
84. Harold G. Coward and K. Kunjunni Raja, op. cit., p. 50.
85. Harold G. Coward, "The Meaning and Power of Mantras in Bhartṛhari's Vākyapadīya," in *Understanding Mantras*, pp. 171–72.
86. *Vṛtti* on *VP*, 1.5. Just as making gifts, performing austerities and practising continence are means of attaining heaven. It has been said, "When, by practising the *Vedas*, the vast darkness is removed, that supreme, bright, imperishable light comes into being in this very birth." *VPS*, p. 7.
87. *VP*, 1.137 and its *Vṛtti*, Reasoning based on human intelligence (as distinct from written tradition) is also ultimately the power of words. Argument not based on words among those who have no written tradition, is really without any basis, and it is the word which is the instructor. Speakers follow the power of words and act when urged by desire to speak based on the availability of the right word. When the hearer follows the fixed power of words to convey a meaning, through reasoning based on meaning, context, indication, interconnection, etc., people look upon the capacity of the

words as the reasoning of hearer. As for the reasoning which does not proceed from the power of word, but follows the similarities and dissimilarities of objects, it is destructive of all traditions, without any basis and it is called "dry reasoning." *VPS*, p. 122.

88. *VP*, 1.62, when a word is uttered to convey a meaning, it is secondary to the latter and, so, is not connected with action. It is, with the meaning conveyed by the words that actions are connected. *VPS*, p. 65.
89. S.B. Dasgupta, op. cit., p. 52.
90. Jean Filliozat, "The Nature of Yoga in its Tradition," in *Religion Philosophy Yoga* (Delhi: Motilal Banarsidass, 1991), p. 381.
91. S.B. Dasgupta, op. cit., p. 54.
92. Gerhard Oberhammer, "The Use of Mantra in Yogic Meditation: The Testimony of the *Pāśupata*," *Understanding Mantras*, p. 204.
93. The yoga rehandles the philosophy of Saṃkya in its broader outlines. The chief end of Saṃkya philosophy is to dissociate the spirit (*puruṣa*) from matter (*prakṛti*). The *Puruṣa*, in Saṃkya and Yoga, has no any attribute and any relation, but all that can be affirmed of *Puruṣa* is that it is and that it knows. Therefore, it is inexpressible, eternally free. And *Prakṛti* is as real and eternal as *Puruṣa*, but unlike spirit, it is dynamic and creative. This primordial substance, though perfectly homogeneous and inert, possesses three "modes of being" which permit it to manifest itself in three different ways: (1) *sattva* (morality of luminosity and intelligence), (2) *rajas* (morality of motor energy and mental activity), (3) *tamas* (morality of static energy, inertia and psychic obscurity). Thus the cosmos, life and man have been created by *Prakṛti*, for they all proceed from the primordial substance. From this point of view, the *Īśvara* is not the creator. See Mircea Eliade, *Yoga: Immorality and Freedom*, pp. 16–19.
94. Mircea Eliade, *Yoga*, p. 74.
95. *Yogasutra*, 1.24, *kleśakarmavipākaśayairaparāmṛṣṭaḥ puruṣaviśeṣa īśvaraḥ*
96. Mircea Eliade, op. cit., p. 75.
97. *YS*, 1.26, *puruṣaveśāmapi guruḥ kālenānavacchedāt/*
98. Mircea Eliade, op. cit., p. 79.
99. *YS*, 2.29, *yama* (restraint), *niyama* (observance), *āsana* (posture), *pratyahāra* (withdrawal), *prāṇayāma* (regulation),

dhāraṇā (concentration), *dhyāna* (meditation), *samādhi* (oneness with the object of meditation) are eight limbs of *yoga—yamaniyamāsanaprāṇāyāmapratyāhāra dhāraṇadhyāna samādhayo' ṣṭāvaṅgāni/*

100. *YS*, 3.4: *trayamekatra saṃyama/*
101. Mircea Eliade, op. cit., p. 88.
102. *YS*, 1.27: *tasya vācakaḥ praṇava/*
103. Alistair Shearer, trans., *The Yoga Sūtra of Patañjali* (Delhi: Motilal Banarsidass, 1989), p. 20.
104. *Vyāsabhāṣya*, 1.27; T.S. Rukmani, trans., *Yogavarttika of Vijñānabhikṣu* (New Delhi: Munshiram Manoharlal Publishers, 1989), vol. 1, p. 57.
105. *YS*, 1.28: *tajjapas tadartha bhāvanam/*
106. *YV*, 1.28: *praṇavasya japaḥpranavābhidheyasya ceśvarasya bhāvanam/tadasya yoginnaḥ praṇavam japataḥ praṇavartham ca bhāvayataścittam ekāgraṃ saṃpadyate//*
107. Ibid., *svādhyāyādyogamāsītayogātsvādhyāyamāsate/ svādhyaya yogasaṃpateyā paramāemā prakāśate//*
108. It is said that there are two kinds of *samādhi*, *samprajñata samādhi* (*bīja samadhi* or *salambara samādhi*) and *asaṃprajñāta samādhi* (*nirbīja samadhi*). The *samprajñāta samadhi* has four stages of *samadhi*, viz., argumentative (*savitarka*), non-argumentative (*nirvitarka*), reflective (*savicāra*), super reflective (*nirvicāra*). These four stages are all called *samapatti*, *YS*, 1.42-44; *YV*, 1.2.
109. Ibid., 1.42: *tatra śabdarthajñanavikalpaiḥ saṃkarā savitarka samāpattiḥ/*
110. Ibid., 3.17: *śaśdarthapratyayonam itaretaradhyasat saṃkaras tat pravibhāga/*
111. T.S. Rukmani, "Sphota and the Patanjali Yoga Sutras," *Yogavārttika of Vijñānabhikṣu*, vol. 4, pp. 190–94.
112. Gerhard Oberhammer, op. cit., p. 205.
113. *YS*, 1.43, When memory is purified, the shining of the object alone (in the mind), which appears as if it is not there, is the super deliberative (balanced state) (*smṛtiparīśuddhausvarū paśūnyevārtha mātranirbhāsā..nirvitarkāra /*)
114. T.S. Rukmani, op. cit., pp. 193–94.
115. Gerhard Oberhammer, op. cit., p. 206.
116. Pasupata was a distinct theological philosophical school, the time of foundation of which is unclear. The philosophical position of the school is based on a Sutra work, called

Pāśupataśāstra-pañcārtha-darśana (*Pāśupatasūtra*), one of whose commentary is *Ratnaṭīkā*. This school also followed a kind of Yoga system, see Gopinath Kaviraj, *Aspects of Indian Thought* (repr., Burdwan: University of Burdwan, 1984), pp. 167–73.

117. In this case, the *dhāraṇā* has a different meaning than that in *saṃyama* meditation of Patañjali, where *dhāraṇā* is defined as "the fixing of the mind on a specific place" (*deśabandhuścittasya dhāraṇā, YS,* 3.1).
118. This paragraph is fully owed to the Gerhard Oberhammer's article mentioned above (no. 92).
119. S.B. Dasgupta, op. cit., p. 54.
120. Gerhard Oberhammer, op. cit., p. 219.
121. Ibid., p. 219.
122. Sanjukta Gupta, *Hindu Tantrism* (Leiden: E.J. Brill, 1979), p. 103.
123. L.P. Singh, *Tantras—its Mystic and Scientific Basis* (Delhi: Concept Publishing Company, 1976), p. 3.
124. Sanjukta Gupta, *Hindu Tantrism,* p. 91.
125. Frits Staal, "Vedic Mantras," *Understanding Mantras,* p. 89.
126. Ibid., p. 63.
127. Wade T. Wheelock, "The Mantra in Vedic and Tantric Ritual," *Understanding Mantras,* p. 118.
128. Ibid., p. 107.
129. Ibid.
130. Ibid.
131. Ibid., p. 117.
132. The term *yantra* is symbol of deity. It is generally in the form of a diagram or geometrical pattern serving as chart for revealing the characteristics of the deity. This is also variously interpreted as instrument, the body and abode of deity, amulet, mental faculties, pure consciousness, doctrinal intricacies, microcosm of the human body and so on, see N.N. Bhattacharyya, *A Glossary of Indian Religious Terms and Concepts,* p. 172.
133. Wade T. Wheelock, op. cit., p. 107.
134. Ibid., pp. 119–20.
135. Ibid., pp. 117–18.
136. John Woodroffe, *Garland of Letters* (eighth edn., Madras: Ganesh &Co., 1985), p. 277.
137. Wade T. Wheelock, op. cit., pp. 118–19.

138. Ibid., p. 116.
139. Sanjukta Gupta, *Hindu Tantrism*, p. 121.
140. Sanjukta Gupta, "Mode of Worship and Meditation," ibid., pt. 3, pp. 121–83.
141. See *infra*, p. 97n189.
142. Sanjukta Gupta, op. cit., p. 163.
143. Ibid., p. 165.
144. Ibid.
145. *YS*, 1.2: Yoga is the setting of the mind into silence (*yogaścitta vṛttinirodha*).
146-47. This text was written by Lakṣmaṇa Deśikendra in the eleventh century. It is one of the oldest *Mantraśastras* dealing with mantras. The author was a Śaiva religious leader of the Vārendra clan, see Teun Goudriaan, *Hindu Tāntric and Sakta Literature* (Wiesbaden: Otto Harrassowitz, 1981), pp. 134–35; Sanjukta Gupta, op. cit., p. 163.
148. Wade T. Wheelock, op. cit., p. 118.
149. Ibid., p. 119.
150. *Śivasūtra*, 2.1, *cittam mantraḥ/*
151. *Vimarśini*, the commentary of Kṣemaraja (tenth century AD) on *Śivasutra*, 2.1: *cyate vimṛśyate anena paraṃ tattvam iti cittam pūrṇasphurattāsattvaprāsada praṇavadi vimarśarupam/ sam vedanam/ tad eva mantryate gultam, antar abhedena vimṛśyate parameśvararupam anena iti kṛtva mantraḥ*; see Jaideva Singh, *Śivasutras* (Delhi: Moulal Banarsidass, 1988), pp. 82–84. He notes that *citta* in this context is not used in the usual sense of mind, but in the sense of aspiring mind, mind aspiring for communion with the Supreme I-consciousness of Śiva.
152. Ibid., *ārādhaka cittameva mantraḥ na tu vicitravarṇa saṃghaḍṇa mātrakam*. Abhinavagupta, the teacher of Kṣemaraja, says in the *Anubhavanivedana* that "mantra is that which appears to the mind and where one cannot distinguish any particular arrangement of the constituent letters"(*mantraḥ sa pratibhāti varṇacaraṇa yasmin na saṃlakṣyate*), quoted from André Padoux, *Vāc*, p. 384. Padoux explains through this passage that "mantra is something other than the mere addition of its constituent parts. The awareness of mantra by the adept, also must transcend all phonic distinctions. Thus awareness must be that of its spiritual essence only."
153. *Kulārṇava Tantra*, is one of principle works of the Kaulas

dealt with mainly the Kulācāra. It was composed probably before tenth century AD, see N.N. Bhattacharyya, *History of the Tantric Religion* (repr., New Delhi: Manohar Publishers, 1992), p. 72; Maurice Winternitz, *A History of Indian Literature* (Delhi: Motilal Banarsidass, 1983), vol. 1, p. 572.

154. *KT*, 15: *mantracai tanyarahitaḥ sarvasidhākāraḥ smṛtaḥ caitanyahita mantraḥ proktā varṇastu kevalam phalam naiva prayacchanti lakṣakodi japādapi/*, quoted from A.K. Chirappanath, "Mantra and Yantra in Tantra," *Journal of Dharma*, Bangalore, vol. 2 (1977), no. 4, p. 419.
155. *ST*: *mananam viśvāvijñānām trāṇam saṃsārabandhōt yataḥ karoti saṃsidho mantra ityucyate tataḥ/*, quoted from A.K. Chirappanath, op. cit., p. 415.
156. *Prapañcasāra Tantra*, 5.2: From that by which through meditation on the place of the highest principle, he is saved, thus it is called mantra (*mananāt tattvarūpasya trāyata iti mantram ucyate*); *KT*, 17.54: By meditation on the deity of boundless glow in the form of the highest principle, he is saved from all danger, therefore, it is called mantra (*mananāt tattvarūpasya devasyāmita tejasyaḥ trāyate sarvabhayatastasmān mantra itīrityāḥ*), quoted from Sanjukta Gupta, op. cit., p. 102.
157. L.P. Singh, op. cit., p. 94.
158. Ibid., p. 94.
159. The notion that *śabda* is eternal has continued through the history of Indian linguistic speculation, but the ways by which the *śabda* is eternal have been changed. The *śabda* has been considered to be eternal as the sound in Mimaṃsā, as the *sphoṭa* by the grammarians and as the Śakti in the Tantric rituals.
160. L.P. Singh, op. cit., p. 44.
161. John Woodroffe, op. cit., p. iii.
162. *Tantralokatantra*, 108: *Tāvānp ūrṇasvathāvo' sau paramaḥ siva ucyate/ tenātropasakāḥ sakṣāttatraiva parmiṣṭhitāḥ//*, quoted from L.P. Singh, op. cit., p. 44.
163. *Ānanda Sutram*, 2: *śaktiḥ sa aivasya śākta*, quoted from ibid., p. 52.
164. John Woodroffe, op. cit., p. iv.
165. L.P. Singh, op. cit., p. 56.
166. "Everything exists potentially in that which proceeds it and of which it is the effect, further all the *tattvas* present in each single one," quoted from André Padoux, op. cit., p. 92.

167. John Woodroffe, op. cit., p. vii. T.M.P. Mahadevan says that in this case *Śakti-tattva* is not a subordinate of the first, it is more properly to be regarded as its co-ordinate.
168. *Bindu* is one of the most significant terms in the Indian speculations about energy and word. It refers to essential stage in the process of the evolution of the universe. It is also encountered in phonematic emanation, the *anusvāra*, and in a number of Tantras and Yoga scriptures. *Bindu* is the "drop" of energy as a collected within a single drop or point, concentrated upon itself, and therefore, with special potency. The nasalization and lengthening of vowel, prolongs the sound of the mantra *Oṃ* and is changed with its whole divine energy. Thus it is described to be of the nature of the Void, and as Śiva, see John Woodroffe, *Garland of Letters*, p. 105; Sanjukta Gupta, op. cit., pp. 94–95.
169. This *nāda* is the effective *nāda*. The term *nāda* has been used in the Veda for a loud sound, in traditional Indian phonetics as force of voiced breath, in Yoga and Tantrism as subtle form of sound, a form that appears more akin to the resonance following a sound then to the sound itself due to their emphasis of cosmic or inner sound, see André Padoux, op. cit., 96n30.
170. *ST*, 1.7–8: *saccidānandavibhavāt sakalāt parameśvarāt/ asicchaktis tato nādo nādād bindusaṃbhavaḥ//parāśaktimayaḥ sākṣāt tridhā' sau bhidyate punaḥ/ bindur nādo bījam iti bhedāḥ samīritāḥ//*
171. Sanjukta Gupta, op. cit., p. 94.
172. This term is not used very frequently in Tantric Śaivism. The *Śabdabrahman* was used to indicate the Supreme Reality in the Vedic, Upaniṣadic and the Grammarian thought, however, it was also subordinated to *Parabrahman*. Similarly in Tantrism it is subordinated to *Aśabdabrahman*, see *supra*, 88nn68–69, and also pp. 27–28; André Padoux, op. cit., 123n103; John Woodroffe, op. cit., p. 36.
173. John Woodroffe, op. cit., 36.
174. André Padoux, op. cit., 147–48n170: This term is sometimes used in general sense of phoneme, just like *varṇa*. But in fact this word stresses more the nature of energy, of generative power, both fearsome and benevolent, the aspect of divinized energies, of phonemes. Thus it is used where the description of the phonematic emanation distinctly

shows the power of phonemes. This term is also used, in some cases, specially to indicate the mother-energy of phonemes by contrast to phones themselves, and is used for the ritual placing (*nyāsa*) of the fifty phonemes.

175. André Padoux, op. cit., p. 77.
176. L.P. Singh, op. cit., p. 80.
177. André Padoux. op. cit., p. 80.
178. See *supra*, p. 23.
179. André Padoux, op. cit., p. 78.
180. Ibid., p. 83.
181. Sanjukta Gupta, op. cit., p. 97.
182. André Padoux, op. cit., p.168.
183. Ibid., p. 188.
184. "Each of the five energies (*tattva*) of Śiva are ever-present and active, but they become predominent, individually, in turn. Thus the first five phonic level—*Śiva, Śakti, Sadāśiva, Īśvara,* and *Śuddhavidyā*—each correspond to the successive predominence of the powers of consciousness (*cit*), bliss (*ānanda*), will or impulse (*icchā*), cognition (*jñāna*), and action (*kriyā*)," quoted from ibid., p. 193.
185. Ibid., p. 205.
186. Ibid., p. 216.
187. Ibid., p. 119.
188. *ST*, 1.14: *tat prāpya kuṇḍalinīrūpaṃ prāṇinān dehamadhyagam/ varṇātmanā' virbhavati gadyapadyādibhediteḥ//*
189. The *śakti* (*cit-śakti*), Cosmic energy, as a result of the evolutionary process of creation, becomes limited as a *jīva* (the individual living being). After having created the grossest of all element—the solid (*pṛthivī*, i.e., the earth)—this *cit-śakti* (consciousness) ceases to function as it were, because from then on the created universe functions almost automatically. This *cit-śakti*, encased in each individual being, just goes to sleep and is visualized as a coiled snake lying inside the lowest *cakra*, the Mūlādhāra *cakra* (the energy center) in the middle between the anus and penis. Thus this is called Kuṇḍalinī, the sleeping snake. This being so, the Kuṇḍalinī has an essential symbolic role—as an energy that is both universal and present within human beings—in the correspondences between the human and cosmic levels, see Sanjukta Gupta, op. cit., p. 172; André Padoux, op. cit., pp. 125–46.

190. André Padoux, op. cit., p. 124.
191. The term *cakra* means the circle, used in a variety of senses, symbolizing the endless rotation of *śakti*. In the Tantric, it is the center of energy in animating beings. In the human beings, the number of *cakras* varies in different schools, but they are usually said to be six. These are Mūlādhāra in the middle between the anus and the penis, Svadhiṣṭhāna in the root of penis, Maṇipūra at the base of the navel, Anāhata in the heart, Viśuddha in the throat, Ājñā in the middle between eyebrows. Sometimes the Sahasrāra just above the head is counted the seventh one.
192. L.P. Singh, op. cit., p. 85.
193. Ibid., p. 85.
194. The term *bīja* is of many meanings. *Bīja* owes its name to the fact that it is the vowels, whereas the consonants are called *yoni*. The *bīja* also occurs in the context of the emanation of word and speech, namely the threefold *bindu* (*bindu*, *bīja*, and *nāda*). This term indicates the *Bīja* mantra, a mantra consisting one syllable with no ordinary meaning and always ending in the *anusvāra* (*ṃ*). In this case, the nasalization of the letter, that draws out the vowel and slowly fades away represents the final sound of the Cosmos before it becomes completely reabsorbed into unity and silence. Thus the *bījas* are the Cosmic elements in essential form, and also represent, in another sense, the first manifestation of a new creation.
195. André Padoux, op. cit., p. 374.
196. L.P. Singh, op. cit., p. 87.
197. André Padoux, op. cit., p. 391, he points out: When dealing with the non-dualistic Śaivism theory of mantras, account must be taken of these two different meanings that the word mantra may assume. What is meant is either the mantra as exists empirically and is used in practice, or else what the mantra is in the abstract or in essence—at the level of the Supreme consciousness.
198. Ibid., p. 376, he says, with the passage in *Tantrasadbhava* quoted by Kṣemarāja in his *Śivasūtravimarśini*, 2.3. In essence the mantra is always the pure energy of the Word, the highest level, but at the same time there are in fact countless numbers of mantras, all members of syllables or formulas which, depending upon their nature, are effective at various levels

of the manifestation and which, moreover, exist at the level of the empirical world, since they can be uttered at the *vaikharī* level and can even be written down.

The passage of *Tantrasadbhāva* runs following manner: All mantras consist of phonemes and their nature is that of energy, O dear one, know, however, that this energy is the *mātṛkā*, whose nature is that of Śiva (*sarve varṇātmā kamantras te ca śaktyātmakāḥ priye/śaktis tu mātṛkā jñeya sā ca jñeyā śivātmakā//*). We can find another passage similar to this in *Tantrāloka Tantra* of Abhinavagupta, quoted from *Sarvācāra Tantra*, that is to say, the energy (the Supreme Word Energy which makes the creative impulse) cannot possibly be present to a higher degree than in the phonemes, the *varṇas*, these constituent parts of mantras (*mantrāḥ varṇātmakāḥ sarve varṇāḥ sarve śivātmakāḥ/*).

199. L.P. Singh, op. cit., p. 79.
200. André Padoux, op. cit., p. 392.
201. Agehananda Bharati, The *Tantric Tradition*, p. 121.
202. J. Gonda, "The Indian Mantra," op. cit., p. 261.
203. Wade T. Wheelock, "The Mantra in Vedic and Tantric Ritual," op. cit., p. 101.
204. Ibid., 99–101. He suggests four basic types of ritual utterance, which are applied to the mantra, and shows how certain types of mantras from each category combine to fulfill the broad ritual functions. The four categories are: (1) Presentation of Characteristics, indicative utterances that define the identities and qualities of the components of the situation, (2) Presentation of Attitudes, statements of personal feeling about the situation, such as optative expression that define a participant's wishes, (3) Presentation of intentions, first person future statements of commitment to action, (4) Presentation of requests, commands by which the speaker establish a petitionary relationship with a second person and defines its nature.
205. Maurice Winternitz, *History of Indian Literature*, vol. 1, p. 99, we find texts and formulas for healing various diseases, for protecting the fetus, for warding off wicked dreams and inauspicious symptoms, for scaring away malevolent demons, for destroying enemies and ill-disposed magicians, magic formulas against poison and vermin, spells for removal of

rivals in love: We find also a field-benediction, a cattle-benediction, a battle-benediction, a spell to narcotize and many more similar ones.

206. Ibid., p. 101.
207. Ibid., p. 105.
208. Ibid., p. 110.
209. Ibid., pp. 117–47.
210. S. Watanabe, "Mantric Buddhism in the History of Indian Thought (インド思想史から見た眞言密教)," *Chizan Kakuho, Journal of Chizan Studies,* Tokyo, vol. 6 (1957), no. 21, pp. 10–12; *Mahāvairocanasūtra* (大日経) lists *śāntika, pauṣṭika, ābhicārika* (*Taisho,* 18, 43a), and in addition to these three, *śīkaraṇa* (equivalent to *strīkarma* or *saṃmana* in *Atharvaveda*) and *ākarṣaṇa* (calling for the deities) is listed in other *Sūtra.*
211. For this, see J. Gonda, *Vedic Ritual* (Leiden: E.J. Brill, 1980), pp. 213–29.
212. The four or more "Great Utterances" found in Upaniṣad, the exact number varies. The four sentences most commonly cited are: "I am Brahman (*ahaṃ brahmāsmi*)" in *Bā. Up.*, 1.4.10, "You are that (*tat tvam asi*)" in *Ch. Up.*, 6.8.7ff., "Brahman is wisdom (*Prajñānaṃ Brahman*)" in *Ai. Up.*, 3.5.3, "This self is *Brahman* (*ayam ātmā brahman*)," in *Mai. Up.*, 4.2.
213. This notion about *Oṃ* varies, among them, one is like this: The syllable *Oṃ* is Brahman, the syllable *Oṃ* is this whole world. When one says "*Oṃ,*" it implies a compliant act. . . . The Brāhmaṇa also utters *Om,* when he wants to recite the Veda: "May I attain the (Vedic word) *Brahman,*" and he attains the *Brahman,* in *Tai. Up.*, 1.8; Paul Deussen, op. cit., p. 227.
214. N.D. Mehta, "Evolution of the Conception of *Praṇava* or *Oṃ* in Sanskrit literature and its Theological and Philosophical Importance," *Sanskrit Research,* Bangalore, vol. 1 (1916), nos. 3–4, p. 231.
215. Ibid.
216. *Tai. Up.*, 1.5.1–2: *Bhūr Bhuvaḥ Svaḥ,* such are the Three holy exclamations. As the fourth in addition to the same, *Mahāsamasya* proclaim, <*ahas.* It is the *Brahman,* that is the *ātman* (the self or the body), the other are only its limbs (1) . . . He who knows them, knows the *Brahman,* to him all gods bring offerings (2)>, see Paul Deussen, op. cit., p. 225.
217. *YS, kleśakarmavipākāśayairāparāmṛṣṭaḥ puruṣaviśeṣa īśvaraḥ/* (1.24) *tasya vācakaḥ praṇavaḥ/* (1.27) *tajjapas tadartha*

bhāvanam (1.28)/

218. N.D. Mehta, op. cit., pp. 238–39.
219. Swami Pratyagatmananda Saraswati and John Woodroffe, *Sādhanā for Self-Realization* (Madras: Ganesh & Co., 1963), p. 30.
220. Ibid., p. 32.
221. John Woodroffe, *The Serpent Power* (14th edn., Madras: Ganesh & Co., 1989), p. 97.
222. Ibid., p. 93.
223. André Paḍoux, op. cit., pp. 379–82, He says that mantras vary in their nature and degree of efficacy. Since a mantra is an aspect of the cosmic energy, and it lies at a certain level of consciousness, just as there are infinite forms of energy from the unlimited form of the supreme Word to the lowest one. Thus there are countless numbers of mantras, high or low, dangerous or beneficial, endowed with limited or unlimited powers. He further explains that even the same mantra is indeed able to operate on several levels, especially depending on the three *upāyas* which are the stages of practice in Śaivism. So a mantra can be used for different ends—ends that, though different, are not necessarily incompatible, namely, with one mantra, the adept can attains liberation, supernatural powers, even destructive magical abilities.
224. Agehananda Bharati, op. cit., p. 121.
225. André Padoux, op. cit., p. 381; *ST*, gives two kinds of functions of the mantra as following manner: The incantation of which brings the realization of Cosmic Consciousness, *Viśva-vijñāna*, and rids one of the bondage of worldliness is verily the mantra (*mananaṃ viśvavijñānaṃ trāṇaṃ saṃsārabandhanat yataḥ karoti saṃsidho mantra ityucyate tataḥ*), quoted from L.P. Singh, op. cit., p. 79.
226. Sanjukta Gupta, op. cit., p. 121.
227. Ibid., p. 136, the traditional divisions of a Tantric *pūjā* are six: *dhyāna* (meditation), *pūjā* (offering), *japa*, *homa* (fire-sacrifice), *nyāsa*, and *tarpaṇa*. But Tantric ritual is very complicated, and all the performances are performed with the mantra, namely mantras play a central role.
228. J. Gonda, "The Indian Mantra," op. cit., p. 269, he enumerates sixteen mantric functions quoted from B.K. Majumdar, *Principles of Tantra*, p. 38. These are, to realize final emancipation, to worship the manifested forms of the divine, to

honor the minor deities, to communicate with the gods, to acquire supranormal abilities, to feed the gods and the deceased ancestors, to communicate with the dead, with spirit, etc., to avert evil influences, to exorcise demons, to cure men of diseases, to prepare official water, to destroy living beings, to counteract the strength of poison, to exert influence on thoughts and deeds of other people, to have control over men, animals, spirits, etc., to purify one's body.

229. Sanjukta Gupta, op. cit., p. 163, he quotes this from *ST*, 25.1 and *KT*, 9.30, and he quotes from *ST*, 25.1 other formulations of this goal which are theistic. These are the experience of the identity of Śiva and the individual self (Pratyabhijñā theory of Kaśmīra Śaivism), identification of Śiva and Śakti (Uttarāmnāya/Āgama school), true knowledge of the Primal *Puruṣa* (*purāṇa puruṣa*) (Vaiṣṇava dualists).

230. J. Gonda, op. cit., p. 249.

231. Agehananda Bharati, op. cit., p. 111. He explains these in detail following manner: (1) Propitiation, is the most primitive, and certainly the most ancient purpose of mantra, some vocalization has to be found and fixed and used which wards off unpleasant powers whatever they are, and would ingratiate the user with the pleasant ones. The emotional patterns of fear, awe, devotion, in fact all the *rāgas* or passions, provide the purpose of mantra as fulfillment of the need of propitiation, and as belief in the efficacy of propitiation. (2) Acquisition, is the most widely ramified purpose of mantra, acquisition of things which are thought to be unobtainable or not so easily attainable through secular or other religious efforts, in short, acquisition of powers of control, which includes remedies, prophylaxes, all the occult *siddhis* and magical skills, and the Tantric and yogic *ṣaṭkarma*. (3) Identification, or interjection is the most sophisticated purpose of mantra. It fits every type of religious consummation envisaged into centric traditions, regardless of such vast doctrinally differences as between Hinduism, Jainism and Buddhism. The Vedantic tradition's *Mahāvākya*, "I am *Brahman* (*aham brahman asmi*)," the key mantra of Vajrayana's "I am of the nature of the vajra through the intuition of *sūnya* (*Oṃ sūnya jnāna vajra svabhavako' ham*)," the *Śaiva Tantra*'s "I am the Goddess, none else (*ahaṃ devi na cānyosmi*), and the purification of elements (the process of *bhūtaśuddhi*)."

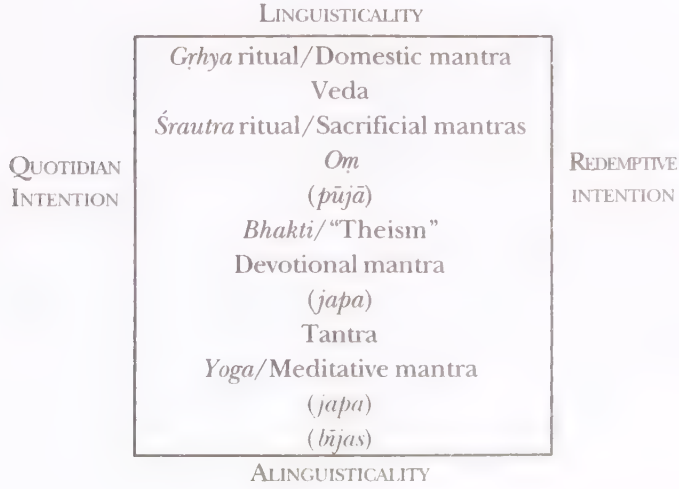
are the main examples.

232. See *supra*, 85n34.

233. K. Narayanaswami Aiyar, *The Thirty-two Vidyās* (third repr., Madras: The Adyar Library and Research Center, 1975), p. xix (V. Raghavan's Introduction). Each *upāsanā* includes a mantra to be repeated in *japa*, the name *Vidyā* is used for such mantras.

234. Ibid., p. 9: (1) *Duritakṣaya*, is the warding off of calamities or misfortunes, this is said to be the visible result. (2) *Aiśvaryaprāpti*, is the invisible result through which a man gains the invisible *aiśvaryas*, namely, *siddhis* or occult powers, which render the possessor invincible in the outer world. In this case, the more the *vidyā* is practised, the more warning is given by the guru or *iṣṭa-devatā* of the impending danger. (3) *Kramamukti*, is to release by successive steps, or progressive liberation. This is the one where the *upāsaka* becomes gifted with perfect knowledge. This occurs when he reaches *Saguṇa Brahman* Itself.

235. Harvey P. Alper, ed., *Understanding Mantras*, Introduction, pp 7–8, he suggests a simple foursided nourish grid in whose terms any particular use of a mantra might be placed for the purpose of comparison. The grid has two scales, each of which is understood as a continuum. Placement of a particular mantra within this continuum is meant to suggest its relative character.



The horizontal scale shows intentionality. Towards the left pole he places mantras uttered predominantly to achieve some specific practical goal. Towards the right pole he places mantras uttered predominantly to achieve some transcendental goal. The left pole he labels quotidian, the right pole he labels redemptive. By the former term, he designates informed by the need to cope with the multitudinous dilemmas of daily life. By the latter term, he designates purposes informed by the desire to cope with the human condition as a whole. The vertical scale shows linguisticality. Towards the top he places mantras that are entirely intelligible as sentences in an ordinary language. Toward the bottom pole he places mantras that, however they may be decoded, are in no way intelligible as ordinary language in themselves. And he gives his opinion. It seems that there is a continuum rather than an absolute distinction. If one takes the ritual and social context of *Mantrasāstra* into consideration, all or most mantras may be understood to share the character of both linguisticality and alinguisticality. It also seems that mantras used in the domestic (*gṛhya*) ritual typically are quotidian and linguistic in comparison to those used in Tantra, which tend to be characteristically redemptive and alinguistic.

236. Sanjukta Gupta, "Tantric Sādhanā: Yoga," in *Hindu Tantrism*, p. 165, she quoted it from *KT*, 15.5.
237. Ellison Banks Findly, "Mantra Kavisasta," op. cit., p. 19.
238. Ibid.
239. *ṚV*, 1.40.6: . . . And so the men have willingly taken up this speech that they will attain all riches from you (*tamid vocemā vidtheṣu śaṃbhuvaṃ mantraṃ devā anehasam/imāṃ vācaṃ pratiharyathā naro viśved vāmā vo aśravat//*).
240. Ellison Banks Findly, op. cit., p. 25.
241. *ṚV*, 10.95.1, *na nau mantrā anuditāsa ete mayaskaran paratare canāhan.*
242. Ibid., 7.32.13. Place an ungarbled, well-set and elegant mantra among the (gods) worthy of worship (*mantram akharvaṃ sudhitaṃ supeśasaṃ dadhāta yajñiyeṣu ā*).
243. Dirk Jan Hoens ("Mantra Constituents of Tantric Practice," in *Hindu Tantrism*, p. 93) says: The correct recitation of the ritual words is important. Yāska (*Nirukta*, 1.15) writes when dealing with Vedic mantras, "they are fixed as to the

combination of words (*niyatācoyuktayaḥ*) and fixed as to the order of words (*niyatānupūrvyāḥ*).

244. *Tai. Up.*, 2.1, *Oṃ śīkṣāṃ vyākhyāsyāmaḥ varṇa svaraḥ mātrā balaṃ sāmaḥ santānaḥ ityuktaḥ śīkṣādhyāyaḥ.*
245. Ellison Banks Findly, op. cit., p. 21.
246. Swami Pratyagatmananda, *Japasūtram—The Science of Creative Sound* (Madras: Ganesh & Co., 1961), p. 25.
247. John Woodroffe, *Principles of Tantra* (sixth edn., Madras: Ganesh & Co., 1986), p. 175.
248. The classification of *japa* has diverse varieties: (1) *Lakṣmī Tantra*, 39.35 says: The *vācika* (voiced) [type of *japa*] is [desirable] for minor rituals, the *upāṃśu* (silent) [type of *japa*] is for rituals leading to the achievement of success, the *mānasa* (mental) [type of *japa*] for rituals yielding the wealth of liberation, [while] the *dhyāna* (meditated) [type of *japa*] is for achieving success in every [endeavor], quoted from Wade T. Wheelock, op. cit., p. 120; (2) *Śivapurāṇa* says, *Oṃ* is recited mentally (*mānasa*) in case of *samādhi*, in a low voice (*upāṃśu*) at all other times (*samādhau mānasaṃ proktam upāṃśu sarvakālikam*, 1.11.38), mental *japa* is the highest form of recitation, *upāṃśu japa* the middle most form, and the verbal (*vācika*) *japa* the lowest (7.2.14.24), *upāṃśu japa* is one hundred times as efficient as *vācika japa, mānasa japa* one thousand times, and *sagarbha japa*, i.e., *japa* accompanied by *prāṇāyāma* (7.2.14.30), again one hundred times more (7.2.14.29), finally *sadhyāna japa* is one thousand times better than *sagarbha japa* (7.2.14.33.), quoted from Ludo Rocher, "Mantras in the Śivapurāṇa," in *Understanding Mantras*, 180, 195n28; (3) *Japa* is divided into four types, *vaikharī* (audible), *upāṃśu* (whisper), *mānasika* (mental), *likhita* (written), and in practice into three parts in *vaikharī*, two parts in *upāṃśu*, one part in *mānasika*, quoted from Swami Satyananda Saraswati, *Meditations from the Tantras* (Mongher: Bihar School of Yoga, 1981), p. 121.

The definition of the first three *japa* is explained in *Śivapurāṇa*, 7.2.14.26–28 in the following manner: (1) *Vācika japa* is the voiced recitation (*yad uccanīcasvaitaiḥ spastaspaṣta padākṣaraiḥ/mantram uccārayed vāca vāciko'yam japaḥ smṛtaḥ//*); (2) *Upaāṃśu japa* is the humming recitation (*jihvāmātra-parispandād īsad uccārito'pivā/aparair aśrutaḥ kiñcic chruto vopāṃśur ucyate//*); (3) *Mānasa japa* is the mental recitation

(*dhiyā yad akṣaraśreṇyā varṇād varṇām padad padam/ śabdārtha cintanaṃ bhūyaḥ kathyate mānaso japaḥ//*).

We can find some different classification in *Agnipurāṇa* (chap. 293, *Mantraparibhāṣā*, v. 28); the tradition is alluded to in *Manusmṛti* (2.85), is that one uttered in a low voice (*upāṃśu*) is superior in the recitation by tenfold merits that loud ones (*uccair japa*) have. In the case of recitation by tongue (*jihvājapa*), a hundredfold merits (superior), by mind a thousandfold (*uccairjapād viśiṣṭaḥ syādupāṃsur daśabhirguṇair/jihvājape śataguṇaḥ ahasro mānasaḥ smṛtaḥ//*), quoted from Alex Wayman, "The Significance of Mantras, from the *Veda* down to Buddhist Tantric Practice," op. cit., pp. 67–68.

249. Frits Staal, "Vedic Mantras," in *Understanding Mantras*, p. 60.
250. Wade T. Wheelock, op. cit., p. 119.
251. *Kālikāpurāṇa*, 57.88, quoted from Wade T. Wheelock, op. cit., p. 120.
252. L.P. Singh, *Tantra, Its Mystic and Scientific Basis*, p. 79.
253. Swami Satyananda Saraswati, op. cit., p. 128.
254. André Padoux, "Mantra and Mantric Practice in Agni Purāṇa," in *Purāṇa*, Varanasi, 20 (1978): 60.
255. *See supra*, 85nn43–33.
256. Arthur H. Ewing, "The Hindu Conception of the functions of Breath—A Study in Early Hindu Psycho-Physics," *Journal of American Oriental Society*, 22 (1901): 254.
257. Ibid., p. 261; see also *Mai. Up.*, 2.6.
258. Arthur H. Ewing, op. cit., p. 266.
259. George William Brown, "Prāṇa and Apana," *Journal of American Oriental Society*, 39 (1919): 104–12, he explains that the *prāṇa* is the thoracic breath, the *apana* abdominal breath (112), the *samana* is the breath in the navel, the *udana* in the neck, the *vyāna* throughout the body (108).
260. Swami Pratyagatmananda, op. cit., pp. 35–37.
261. Ibid., p. 38.
262. *Lakṣmi Tantra*, 5.23: *guṇaḥ prāṇasya tu spanda*, quoted from Sanjukta Gupta, "The Pañcarātra Attitude to Mantra," in op. cit., 246n9.
263. Sanjukta Gupta in ibid., p. 23.
264. Mark S.G. Dyczkowski, *The Doctrine of Vibration* (repr., Delhi: Motilal Banarsidass, 1989), p. 22.
265. Ibid., p. 24.

266. *Spandanirṇaya*, 1.1, *tat eva citsvābhād acalasyāpi śrībhāgavataḥ svātantryaśaktir . . . kiñciccalattāt-makadhātvarthānugamāt spanda ityabhihitatenā bhagavānasadā spandatattvasatattvo na tvaspandaḥ . . . sphurattāsāraspandaśaktimaya śaṅkarātmaka svasva bhāvapratipādanāya iva cedaṃ śāstraṃ samucita-spandābhidāgnamahāgururbhinibaddham;* see also Jaideva Singh, *Spanda Kārikās* (repr. Delhi: Motilal Banarsidass, 1991), p. 10.
267. Mark S.G. Dyczkowski, op. cit., p. 60.
268. Ibid., p. 69.
269. André Padoux, *Vāc*, p. 383.
270. *Spandakārikā*, 2.1–2: Resorting to that power (of *spanda-tattva*), the divinities, mantra, etc., together with the sacred formulas which serve as their indicators, being endowed with the power of omniscience proceed to carry out their assigned functions towards the embodied ones just as the senses of the embodied ones by resorting to the power of *spanda* proceed to carry out their (specific) functions. (1) Freed of all limitations of office after having performed their assigned duties(*nirañjanaḥ*), their denotation as particular deities having ceased (*śāntarūpāḥ*) they get dissolved together with the mind of their devotees in that very *spanda* principle. Hence they are of the nature of Śiva; (2) (*tadakramya balam matrāḥ sarvajñabalaśālinaḥ/pravartante'dhiārāya karaṇānīvā dehinām//tatraiva sampralīyante śāntarūpā nirañjanāḥ/sahārādhākā cittena tenaite śivadharminaḥ//*), see Jaideva Singh, op. cit., p. 110.
271. *SPN*, 2.2: All the mantras serving as means of the teachers who are occupied with initiation resorting to the power of *spanda* principle, i.e., laying hold of it as their life-giver, proceed with the mind of devotees for performing the function of liberation and enjoyment, and after their bodies of articulate sound cease to exist, and are hence purified, they are completely dissolved, i.e., they rest (in that *spanda*). In this explanation the phrase "with the mind of devotees" should be joined with the previous stanza. Thus it is meant to be said that the *spanda* principle is the substratum of mantras not only in their stages of manifestation and dissolution but also as regards their functioning. Thus in all the ten, eighteen divisions of the *Śaivaśāstras*, the *spanda* principle has been declared to be the quintessence of the

mantras *(tathā dīkṣādipravṛttānāmācāryādīnāṃ karuṇarūpaḥ sarve mantrāstat spandatattvarūpaṃ balamākramya anuprāṇakatvena avaṣṭabhya ācāryādīnāmeva sambanārādhakacittena saha mokṣabhogasādhanādyadhākārāya pravartante, tatraiva śāntavācakaśabdatmaśarīrarūpā ata eva ca nirañjanāḥ śuddhāḥ samyak pralīyante viśrāmyanti/ atra vyākhyāne "sahāradhakacittena" iti pūrvaślokena yojyam/ evaṃ ca mantrāṇāmudayapralayakoṭivyāpi pravṛttāvāpī bhittabhūtamiti abhihitam/ evaṃ ca daśāṣṭādaṣādibhedena bhinne śaive mantrāṇāṃ spandatattva sārtaivetyuktaṃ bhavati//*, see *Spandakārikā*, p. 113.

272. Mark S.G. Dyczkowski, op. cit., p. 98.
273. Ibid.
274. Ibid., p. 190.
275. Ibid., p. 71.
276. Ibid., p. 193.
277. *Rājabhaṭṭārakatantra:* The mantra does not consist of phonemes. It is not the ten-armed or five-faced body[of a deity]. It is the flashing forth of the subtle resonance[arcing] at the starting-point of the intention[to utter it] (*varṇātmako na mantro daśabhujadeho na pañcavadano'pi/saṅkalpapūrvakoṭau nādollāso bhaven mantraḥ//*).
278. *SPN*, 1.1: Mantras become spotless in that, after the accomplishment of their particular functions, they are freed from the impurities inherent in these functions. They become quiescent in the sense that they cease to be in the nature of formulas "expressing" (*vācaka*) a deity. Then they attain to complete non-duality—they are dissolved—in the force that is *spanda*, never to return again to a lower state. They are henceforth; free of the impurities attendant on their former particular activities and they dissolve completely [in the *spanda*] along with the devotee's mind, that is, his worldy awareness(*Atha nirañjanāḥ kṛtakṛtyatvān nivṛttadhikaramalāḥ śāntaviśiṣṭa vacakātmasvarūpas tatraiva spandatmike bale samyag abha ipattya prakarṣeṇāpunarāvṛttyā līyante adhikārmalāṃ mucyante adhārakacittena upāsakalokasaṃvedanena saha*), quoted from André Padoux, *Vāc*, p. 395.
279. Mark S.G. Dyczkowski, op. cit., p. 201.
280. See *supra*, 107–8nn270–71.
281. Sanjukta Gupta, "Tantric Sadhana," in op. cit., p. 179.
282. Ramkumar Rai, ed., *Mantra-Yoga Saṃhita* (sec. edn., Varanasi:

Chaukhambha Orientalia, 1982), p. 3.

283. Ibid., p. 6.

284. Mark S.G. Dyczkowski, op. cit., p. 200.

285. Rajanaka Rāma's *vivṛti* on *Spandakārikā,* Mantras are pure, in the sense that they are not tainted by a conventionally accepted meaning (*vācya*) and transcend the usual form of awareness created by reflection on the phonemes [conjoined to form words], quoted from Mark S.G. Dyczkowski, op. cit., p. 200.

286. See *Parātriṃśikāvivaraṇa* of Abhinavagupta, Mantras are the venerable [Energy] of the phonemes. They are in the nature of the world as well as of the Supreme Lord and so forth. They are thought and liberation. They consist of discursive thought as much as of pure consciousness (*mantrā varṇabhaṭṭārakā laukikapārameśvarādirūpā manana trāṇarūpā vikalpasaṃvinmayāḥ*), quoted from André Padoux, *Vāc,* p. 376.

287. See *supra,* 99n198.

288. Mark S.G. Dyczkowski, op. cit., p. 201.

289. Mircea Eliade, *Yoga—Immortality and Freedom,* p. 215.

290. Ellison Banks Findly, op. cit., p. 19.

291. *ṚV,* 1.152.2: And that much was not known by these [men, poets]. The raging mantra pronounced by the seers is true(*etaccana tvo vi ciketadeṣāṃ satyo mantra kadiśasta ṛghāvāna);* ibid., 7.7.6: These [poets] have surpassed all with their skill, who bravely fashioned a choice mantra, who, most attentive, promoted the clans, and who took note of this truth of mine[*Agni*](*ete dyumnebhiāśvamātiranta mantra ye vāraṃ naryā atakman/pra ye viśastiranta śroṣamāṇā ā yā me asya gīdhayannṛtasya//*); ibid., 2.35.2: We would pronounce this mantra well which was well fashioned for him from the heart(*imam svasmai hṛda ā sutaṭaṃ mantraṃ vocem kuvidasya vedat*); ibid., 1.67.4: There thoughtful men find him whenever they pronounce mantras formulated in their hearts (*vidantīmatra naro dhiyaṃdhā hṛdā yat taṣṭāu mantrāṃ asaṃsan*); ibid., 1.67.5: Like an unborn[god], he fortifies the earth floor, he says the heaven with truthful mantras (*ajo na kṣām dādhāra pṛthivāṃ tastambha dyāṃ mantremiḥ satyaiḥ*); besides, this, ibid., 3.53.8d, 6.50.14 cd ff.

292. Wade T. Wheelock, "Mantra in the Vedic and Tantric Ritual," p. 121.

293. Ellison Banks Findly, op. cit., p. 23; W. Norman Brown, "Duty as Truth in Ancient India," *Proceedings of the American Philosophical Society*, 116 (1972), no.3 (June), pp. 260–61: *Ṛta* is a system of order under which the universe operates. The preservation and supervision of the *ṛta* is a charge of god. To nurture, strengthening, invigoration, and stimulation of gods is a charge of men. There exist malevolent beings, demons, who prefer chaos (the *asat*) to the ordered *sat* and would destroy the *ṛta* and the *sat* with all its inhabitants living under the *ṛta*. Therefore, gods and men must collaborate, for each is dependent upon the other, but with conjoint action they can preserve the *ṛta*, the *sat* and themselves.

A being, whether deity or man, who does his duty perfectly, that is, fulfills his obligations under the *ṛta*, may be called *ṛtavan* (fem. *ṛtavari*) "observing or conserving the *ṛta*." More frequently such a being may be said to be *satya* (adjective) "true" or to have *satyam* (neuter noun) "Truth." He is *anuvratam*—under the *ṛta* every human being has his duty, a specific function called his *vrata*, a word which in the later language means "vow"—"true to duty" and is *ṛtam* or *satyadharman* "having Truth as his principle;" Alex Wayman, "Two Tradition of India—Truth and Silence," George R. Elder, ed., *Buddhist Insight* (repr. Delhi: Motilal Banarsidass, 1990), p. 375. For "Truth," the ancient Indians generally employed two words, *satya* and *ṛta* which have respectively a subjective and objective reference. *Satya* is the truth of men and gods, and *ṛta* is the truth of the universe—that the sun will rise and set and that seasonal characteristics will recur.

294. James Newton Powell, *Mandalas— The Dynamics of Vedic Symbolism* (New Delhi: Sterling Publishers, 1979), p. 88: The *Veda* (collection of mantras) is a supreme example of a type of poetry in which the life of the symbol corresponds so intimately with the truth it clothes that it is indeed the living form of that truth.

295. Ibid., in its second parvan, "The Logic of Mantra," he suggests the symbolism of the revelation or the practice of mantra: It is expressed in terms of three forms of fire, i.e., fire (heat), lightning (thunder), the sun (dawn) which symbolize preparation, illumination (insight, flashing), union, respectively. These also mean the *tapas* (pronouncing), spiritual

illuminating (inner sounds), union (silence) in the same order.

296. The *ṛta* is described variously: Mitra and Varuṇa are prayed to make a declaration of the great *ṛta* (*ṚV*, 1.151.4); *ṛta* is said to be the eternal order of Varuṇa which all have to follow (ibid., 2.28.4), the force of *ṛta* leads to the destination in the shortest possible time (ibid., 4.23.10); *soma* is said to have generated the great *ṛta* which is described as a brilliant light (ibid., 9.66.24), and so forth. See also Satya Prakash Singh, op. cit., pp.137–40; *Bṛ. Up.*, 1.4.14: Therefore, the weaker one (pitted) against the strong one, sets his hope on the law (*dharman*), as if on a king. Indeed that which is this law (*dharma*) is the truth (*satyam*); *Mah. Up.*, 62.1: The truth (*satyam*) is the highest, the highest is the truth. Through truth, they never fall out of the heavenly world. Because the truth belongs to the good (*sat*). That is why they rejoice in truth; ibid., 63.2: Through the truth, the wind blow, and the sun in the heavens shines, truth is the support of speech. Everything rests on truth. That is why they explain the truth as the highest one; *Bṛ. Up.*, 2.1.20: All the living spirits, all the worlds, all the being originate, out of the *ātman*. His secret name—*upaniṣad* is the reality of reality (*satyasya satya*), the living spirits are the reality and he is their reality, quoted from Paul Deussen, op. cit., pp. 262–63, 414, 429, respectively.

297. Satya Prakash Singh, op. cit., p. 138.

298. *Ch. Up.*, 8.3.4: It is the indestructible one, the fearless one, it is the Brahman. Indeed the name of *brahman* is the *satyam*, the Truth; *Bṛ. Up.*, 5.4.1: Indeed this is that. Particularly this (world) was that (the Brahman), namely the real (*satyam*), quoted from Paul Deussen, op. cit., pp. 194, 509, respectively; *Bṛ. Up.*, 4.1.4: It is described that Brahman manifest itself as truth through the eye, see also Satya Prakash Singh, op. cit., p. 257; *Kāṭhaka Up.*, 2.2.2: In either he (the *ātman*) is the swan (sun) dwelling in the pure (space), the desirable (air) dwelling in the atmosphere, the sacrificer (fire) lying on the altar, the guest dwelling in the sacrificial jar (house); he dwells within men, dwells among the chosen, dwells in the *ṛta*, dwells in the sky; he is born of water, of *ṛta*, of mountain; he is the great *ṛta* itself, see Satya Prakash Singh, op. cit., p. 237, he said that this symbolization of *ṛta* consists

in substituting an old conception by a new one.

299. James Newton Powell, op. cit., p. 77, he says this is the *Ṛgveda*'s instruction.

300. *Tai. Up.,* 1.8.1: The syllable *Oṃ* is the Brahman (*oṃ iti brahman*), the syllable *Oṃ* is this whole world (*oṃ iti idam sarvam*); *Kāṭhaka Up.,* 1.1.16: Yes, this syllable (*Oṃ*) is Brahman, and is the highest. To him who possesses knowledge of this syllable whatever he may wish, alloted, quoted from Paul Deussen, op. cit., pp. 227, 284, respectively; *Jai. Up. Br.,* 1.10 also writes that *Oṃ* is symbol of *satyam,* see *supra,* "The One-Syllabled Mantra *Oṃ,*" pp. 64–70.

301. See *supra,* 88n68.

302. K.A. Subramania Iyer, *Sphoṭasiddhi* of Maṇḍana Miśra (Poona: Deccan College, 1966), p. 3.

303. Harold G. Coward, *The Sphoṭa Theory of Language,* p. 77.

304. K.A. Subramania Iyer, *Bhartṛhari,* p. 160.

305. Harold G. Coward, op. cit., Ananda Amaladass, *Philosophical Implications of Dhvani—Experience of Symbol Language in Indian Aesthetics* (Vienna: E.J. Brill, 1984), 162–72, he discusses the symbolic aspect of *dhvani.*

306. Actually the sounds manifest the *sphoṭa* and if the *sphoṭa* is manifested, the meaning is immediately conveyed.

307. *VP,* 1.20–21: That in which the manifesters of speech, like the signs of the alphabet appear, through Yoga preceded by the knowledge and use of the correct forms of words, like reflections in a mirror (20). That of which the different phonemes of the *Atharvan,* the *Sāman,* the *Ṛg,* and *Yajur* are the symbols (21), in *VPS,* p. 23.

308. *VP,* 1.5: A means of attainment and a symbol of that One (Brahman) is Veda, which though one, has been handed down as though in many recensions by sages, *VP,* 1.9: The true and pure essence has also been taught there, the knowledge capable of being grasped through one word, having the form of *Praṇava,* and in no way contradicting the different views, in *VPS,* pp. 7, 14.

309. Harold G. Coward, "The Meaning and Power of Mantras in Bhartṛhari's Vākyapadīya," *Understanding the Mantra,* p. 170, he is of opinion that *sphoṭa* (that from which meaning bursts or shines forth) is Bhartṛhari's technical term, designating mantra as a gestalt or meaning whole, which can be perceived by the mind (*pratibhā,* immediate supersensuous intuition).

310. Commentary on *kārikā* 18 of *SM*, in *SMS*, pp. 44–45.
311. *Vṛtti* on *VP*, 1.84, in *VPS*, p. 85.
312. See *supra*, 92–93nn102–10.
313. Mark S.G. Dyczkowski, op. cit., p. 52.
314. André Padoux, *Vāc*, p. 85.
315. J. Gonda writes in his "The Indian Mantras" (in *Selected Studies*, p. 278), Mantras relating to the gods represent their essence—they are in a sense identifiable with them—and the gods have, according to the teachers whose views are reproduced in paragraph, no power other than that of mantras, each of them being represented by a special mantra, in which the deity has revealed one of its particular aspects.
316. These types of sounds are *hāu*, *hāi*, *atha*, *ī*, *ū*, *e*, and *phat*, *hiṃ* (*hiṃ* and *huṃ*), etc., in Veda, and these are given certain symbolic meaning by *Ch. Up.*, 1.13.1–2, see Satya Prakash Singh, op. cit., pp. 385–87 and Frits Staal, "Vedic Mantras," op. cit., pp. 48ff.
317. This is the *Ṃ*, which is *M* in the form of the nasal breathing, which is also *nāda* and *bindu*. This is sounded nasally, high up in the bridge of the nose, and never reaches the lips. *Nāda* is the crescent forming the lower half of the *anunāsikā* symbol, *bindu* is the dot forming the upper portion (*hakāraḥ śivavācī syādrephaḥ prākṛtirucyate, mahāmāyārtha īśabdo nādo viśvaprasuḥ smṛtaḥ, dukkhaharārthako bindurbhuvanaṃ tena pūjayet* (*Varadatantra*, chap. 6), quoted from Agehanada Bharati, op. cit., 157n50.
318. John Woodroffe, *The Garland of Letters*, p. 260.
319. Ibid.
320. *Bṛhadgandharvatantra*, chap. 5, *śṛṇu devī pravakṣyāmi bījānām devarūpatām/mantroccāraṇamātreṇā devarūpam prajāyate//*, quoted from ibid., p. 261.
321. J. Gonda, "The Indian Mantra," in *Selected Studies*, p. 288.
322. André Padoux, *Vāc*, p. 378.
323. Mark S.G. Dyczkowski, op. cit., p. 202.
324. *Śrīkaṇṭhīsaṃhitā* quoted in *SV*, 2.1: If the practitioner of the mantra is different from the mantra, then his mantra will never be successful. Knowledge (of the divine I-consciousness) alone is the root of all this. Without it a mantra will never be successful (*pṛthanmantraḥ pṛthanmantṛ na siddhayati/jñānamūlamigaṃ sarvamanyathā naiva siddhayati//*), see Jaideva Singh, *Śivasūtras*, p. 84.

325. *Śrītantrasadbhāva* quoted in *SV*, 2.1: She who is considered to be the imperishable *Śakti* is the soul of all mantras. O fair one, without her, they are useless like autumnal clouds (*mantrāṇāṃ jīvabhūtā tu yā smṛtā śaktirvyayā/tayā hīnā varārohe niṣkalāḥ śaradabhravat//*), see Jaideva Singh, op. cit., p. 84.
326. André Padoux, *Vāc*, p. 396.
327. *Spandakārikāvivṛtti of Rājānaka Rāma*: The vitality of mantra (*mantravīriya*) is Śiva's power, the undivided reality of mantra and mind (*cetas*) both when they arise and when they fall away. It emerges from Śiva both as mantra and the adapts mind (*citta*) in the form of phonemes and thought constructs (*saṅkalpa*). The mantric power manifest [this way] is capable of producing only limited (*niyata*) result for those yogis who have not come in contact with the power of their own nature. However, when the *yogī* achieves a firm insight into his authentic identity, all mantras can do all things [for him] because he knows how they arise and fall away, quoted from Mark S.G. Dyczkowski, op. cit., p. 203.
328. J. Gonda, op. cit., p. 280.
329. *SV*, on *SS*, 2.1: The mind of the devotee intent on intensive awareness of the deity inherent in the mantra acquires identity with that deity and thus becomes that mantra itself. It is this mind itself which is mantra, not a mere conglomeration of various letters (*atha ca mantradevatā-vimarsa-paratvena prāptatatsāmarasyam ārādhaka cittameva mantraḥ na tu vicitravarṇasaṃghaṭṭanāmātrakam*), quoted from Jaideva Singh, *Śivasūtras*, p. 83.
330. Mark S.G. Dyczkowski, op. cit., p. 71.
331. Ramakaṇṭha's *vivṛti* on *SPK*, 2.1:The mind of the *sādhaka*, freed of all impurities linked to some precise purpose, together with the purified mantra, becomes spontaneously possessed by it, quoted from André Padoux, *Vāc*, 395n49.
332. Here we can find one clue on the relationship between the mantra and the mantrin's mind. *SV*, says: Awareness which has absolute freedom of all knowledge and activity is the Self or nature of Reality (*caitanyam ātmā*, 1.1). That by which one ponders inwardly as being non-different from the Highest Lord is mantra. Thus, the *citta* itself is mantra (*cittam mantraḥ*, 2.1).The individual Self is mind (*ātmā cittam*, 3.1), quoted from Jaideva Singh, *Śivasūtras*, pp. 6, 82, 126.

333. See *supra*, 99n197–98 and 101n223. André Padoux, *Vāc*, p. 376: Nature of mantras, one should note and underline the twofold, empirical and metempirical—trivial, as it were, and supreme—of mantras.

334. Abhinavagupta underlines in his *TT* their twofold nature, an ordinary one, that of a rule-governed utterance with specific, limited action, belong to discursive dualistic thought, and another one, free of dualtiy, that of the supreme consciousness with which the master must become one, so that he can transmit divine grace to his disciple, quoted from André Padoux, *Vāc*, p. 393.

335. There are seven million mantras(*saptakoṭīstu mantrāṇāṃ syjate jñana kriyatmikaḥ*) in *Svacchanda Tantram*, and (*mantraṇamsyjattadvansapta koṭāḥ samaṇdalāḥ*) in *Malinivijayottara Tantra*, 21, quoted from L. P. Singh, op. cit., p. 91.

336. *Agnipurana* compiled between the eighth and eleventh centuries AD, explains the division of mantra based on the length in its Mantraparibhaṣa chapter (*śl.* 1–3a), "The 'garland mantras' (*mala* mantra) are said to be mantras with more than twenty syllables. 'Mantras' which have more than ten syllables are called *tadarvak*. Less than that (*tadarvak*), they are called *bijas*." The author thereby clarifies that performance is by way of a variety, and points out that the varieties establish the speed and degree of success, namely enjoyment (*bhukti*) and liberation (*mukti*), the longer the mantra the shorter the time. Kailash Vajpeyi adds any more to this in this manner: A *mala* mantra gives results only to those whose youth is already over. That means old people should select only *mala* mantra for themselves. A real mantra which has ten or more letters in it, is good for people between the age of twenty and fifty. A short mantra which is *Bija* mantra should be practised by individuals who are upto the age of twenty. Other mantras which have one to five letters can be practiced by any body, see Alex Wayman, "The Significance of Mantras, From the Veda Down to Buddhist Tantric Practice," pp. 71–83; Kailash Vajpeyi, *The Science of Mantras* (New Delhi: Arnold-Heinemann, 1979), pp. 33–38; André Padoux, "On Mantras and Mantric Practices in the Agni-Purāṇa," *Purāṇa*, Varanasi, 20 (1978): 59.

337. *AP*, Mantraparibhaṣa (*śl.* 3b–5a): The species of mantras are of three kinds by way of the female, neuter, and male

according as to whether their last word is *svāhā* (the wife, Jayā of Vahni, the Fire-god), *namaḥ*, otherwise respectively. Each gender have to be used for different types of action, the female ones for appealing to inimical forces to desist, in the cases of eradication of disease and minor acts, the male ones for domineering the opposing side of the female one, in the cases of subduing and ruining of an adversary, and the neuter ones for miscellaneous fruits in other situations. *ST*, 2.57–58, writes similarly that a mantra must end with one of the following words, namely, *huṃ, phaṭ, svāhā, namaḥ*. Accordingly as a mantra is concluded by the first two syllables or the third or the fourth, it is called masculine, female, and neuter. And *Yoginītantra* says that mantra is male one and *vidyā* is female one (*mantrāḥ puṃdevatāḥ proktā vidyāḥ strīdevatāḥ smṛtāḥ*). In this case the male mantra is called simply mantra, and the female mantra is called *vidyā*. In the *Bhairavatantra,* there is yet another division which classifies mantras into as *Bāla, Taruṇa,* and *Prauḍh* which mean probably child, young and old mantra, respectively, see Alex Wayman, op. cit.; Kailash Vajpeyi, op. cit.; André Padoux, op. cit.; Giuseppe Tucci, "Notes on the Laṅkāvatāra," *Indian History Quarterly,* vol.4 (1928), pt., p. 556.

338. *AP,* Mantraparibhāṣa (*śl.* 5–10), *ST*, 2. 60–63 again divides mantras into *āgeya* and *saumya*. The *āgeya* mantras, hot temperament, are used in waking state of the mantra when Sūrya *nāḍī* (Piṅgalā) is active for the cruel purposes, while the *saumya* ones, cold temperament, are used when the Candra *nāḍī* (Iḍā) is active for the soft purposes. But any *saumya* mantra can be converted into *Āgeya* mantra by adding *phaṭ* at the end of it, similarly the *Āgeya* mantra can be converted into *saumya* one by adding *namaḥ* at the end of it. Thus, traditionary the *Āgeya* mantras are related to the solar lineage mantras, *Manus*, whereas the *saumya* ones related to the lunar lineage mantras, *Kurus*, see *infra*, 122n380. Besides this, Agehananda Bharati quotes *Hādi* and *Kādi* mantras. *Hādi* mantras are said to be used where the predominant purpose is liberation, i.e., identification, while *Kādi* mantras where the predominant purpose is mundane, namely, both propitiation and acquisition. However, these are used overlapped. Agehananda Bharati, op. cit., p. 128.

339. Sadguru Sant Keshavadas, *Gāyatrī—The Highest Meditation*

(repr. Delhi: Motilal Banarsidass, 1992), p. 11: Mantras which are chanted for illumination, light, wisdom, supreme divine love, compassion and realization of god are *sāttvika* mantras. These also destroy all *karmas* and lead to final beatitude after death and tranquility and equanimity while living. Those chanted for progeny and worldly prosperity are *rājasika* mantras. These will give worldly success and prosperity but in order to enjoy the result of this *karma*, men are born again and again. Those chanted to propitiate evil spirit in order to destroy or harm others or for vicious deeds are *tāmasika* mantras. This is sinful and such intent is called *vāma-mārga* or black magic.

340. For this, Agehananda Bharati suggests formal and material classifications. The formal classification are also divided into two, symmetrical and asymmetrical mantras. The symmetrical mantras are those which forms like a-b-c-d-center-d-c-b-a's order (a-b-c-d are *bījas*). The others are a symmetrical ones. The material classifications are: (a) meaningful (phrase or sentence) *bīja*-mixed types, (b) according to use, namely, placing (*nyāsa*), installation (*pratiṣṭha*), mnemonic heart (*hṛdaya*) and all the other types listed in the texts, (c) according to the tradition, that is, Hindu, Buddhist, Jaina, and others. Op. cit., pp. 128–32.

341. L.P. Singh says that the *Praṇava* has been derived from *praṇu-al*. But André Padoux writes that the *Praṇava* has been derived from *pra-ṇu*, to sound to reverberate, to make a humming sound, derived from the root *NU*, to praise or commend, but also to sound or shout. He quoted *Svacchandatantra*'s "that by which is eminently praised or expressed the supreme reality (*prakarṣeṇa nūyate param tattvam*) and *Netratantra*, 22. Fourteen's passage which runs like this: The *Praṇava* is the vital breath of animate beings present in all living creatures. It is substratum of all existence and beings (*praṇava prāṇinām prāṇo jīvanaṃ sampratiṣṭhitam/ gṛhaṇāti praṇavaḥ sarva kalābhiḥ kalayecchivam//*), see L.P. Singh, op. cit., p. 87; André Padoux, *Vāc*, p. 403.

342. Joseph Pandiyappillil, "Symbolism of the Monogram Oṃ," *Journal of Dharma* [Bangalore, vol. 9 (1984), no. 2], p. 151; J. Ouseparampil, "The History and Mystery of Oṃ," in ibid., [Bangalore, vol. 2 (1977), no. 4], p. 440: After he writes that in the four Saṃhitās we do not see the *Oṃ* written, he says

there are two passages in *AV,* to mean *Oṃ,* although the original text does not mention *Oṃ* explicitly, quoted from Franklin Edgerton.

343. Frits Staal, "Vedic Mantras," p. 62, he quoted this from Asko Parpola, "On the Primary Meaning and Etymology of the Sacred Syllable Om," *Proc. of the Nordic South Asian Conference* (Helsinki, 1980); Pandit Nilakantha Das, "Oṃ," *Orissa History Research Journal,* vol. 7 (1958), nos. 3–4: he says that *Oṃ* is primarily an Oriya expression of old days taken into the Vedic literature in much later time. The Oriya (present Odisha) is the place where non-Aryans called Bratyas had dwelled before the Aryans spread into.
344. *Taittirīya Saṃhitā,* 3.2.9.6.
345. *Vājasaneyi Saṃhitā,* 2.13, 19.25.
346. *Maitrāyaṇī Saṃhitā,* 4.9.21, 5.1.11.
347. *Aitareya Brāhmaṇa,* 7.18.
348. *Śatapatha Brāhmaṇa,* 1.4.1.30, 10.6.14, 11.6.3.4; *Ch. Up.,* 1.1.8–9: It (*Oṃ*) is also the syllable of agreement or concurrence, because when one agrees to something, he says "*Oṃ*" (yes) (8). The threefold knowledge (of the three Vedas) exists in it. Because the *adhvaryu* invokes with *Oṃ,* the *hotṛ* recites with *Oṃ,* the *udgātṛ* sings with *Oṃ* in order to invest this syllable with awe and reverence, on account of its sovereign power, on account of its essence (intrinsic quality), quoted from Paul Deussen, op. cit., p. 68.
349. *Ch. Up.,* 2.23.2–3, Prajāpati brooded over world-spaces. Out of them as he brooded over them, flowed forth the threefold knowledge (the three Vedas). He brooded over this. Out of it, as he brooded over it, flowed forth these sounds, *bhūr, bhuvaḥ, svaḥ* (earth, world-space, heaven) (2). He brooded over these, out of them, as he brooded over them, flowed forth the sound *Oṃ.* That is why, just as by means of a nail (*śaṅku*), all leaves are perforated together (*saṃtṛṇa*), so also by means of *Oṃ,* all speech is perforated together. The sound *Oṃ* is this whole world, the sound *Oṃ* is this whole world (3), quoted from Paul Deussen. op. cit., p. 98; *Tai. Up.,* 1.8; *Manu,* 2.76.
350. *Śivapurāṇa,* 1.10.16–17, *Oṃ* was born from Śiva's mouths. The sound *A* first came out of his northern part of his mouth, *U* from the western part of his mouth, *M* from the southern part of his mouth, the *Bindu* next came from his eastern mouth, and the *Nāda* from his central mouth. The result of

this fivefold gaping (*vijṛmbhita*) was then into one in the form of the single syllable *Oṃ*, quoted from Ludo Rocher, "Mantras in the Śiva Purāṇa," in *Understanding Mantras*, p. 182.

351. J. Ouseparampil, "The History and Mystery of OM," *Journal of Dharma* (hereinafter cited as "The History and Mystery . . ."), p. 440.

352. In this case, it is said that *O* or *Oṃ* and *A* are the word of solemn affirmation or respectful assent, equal to that of "yes" or *amen, āmīn, amon,* and *hail*, see ibid., p. 442; Swami Satyananda Saraswati, *Meditations from the Tantra* (Mongher: Bihar School of Yoga, 1981), pp. 75–76; Swami Ajaya, *Yoga Psychology* (repr. Honesdale, Penn.: The Himalayan International Institute of Yoga Science and Philosophy, 1987), p. 61.

353. Ouseparampil, "The History and Mystery . . .," p. 442, he says that *Atha* and *Oṃ* came through the mouth of Brahma first and therefore, they are called *māṅgalārthaḥ*, meaning "auspicious," quoting from Smṛti.

354. Harita Krishna Deb, "The Svastika and the Oṃkāra," *Journal of the Asiatic Society of Bengal*, Calcutta, vol. 17 (1921), p. 231.

355. Ouseparampil, "The History and Mystery . . .," p. 441, he quoted this from N.K. Venkatesam Panthulu, "The Mystic Significance of Praṇava (*Oṃ*)," *Proceedings of the All India Mental Conference* (hereinafter cited as *PAIMC*), vol. 9, pp. 177 ff.

356. All important sacrifices on a large scale were performed by the worshiper (*yajamāna*) with the help of four priests called *adhvaryu, hotṛ, udgātṛ,* and *brahmā*.

357. N.D. Mehta, "Evolution of the Conception of *Praṇava* or *Oṃ* in Sanskrit literature and its Theological and Philosophical Importance," *Sanskrit Research* (Bangalore), vol. 1 (1916), nos. 3–4, p. 216.

358. Ibid., p. 217.

359. Ibid., p. 223.

360. For this, see Swami Sivananda, *Philosophy and Meditation on Oṃ* (Rishikesh: The Sivananda Publication League, sec. edn., 1945), pp. 60–71 (especially chap. VI, "Garland of *Oṃ*").

361. There are many passages which show that *Oṃ* is identified with Brahman: *Kāṭhaka Up.*, 1.2.15–17; *Praśna Up.*, 5.2–5; *Tai. Up.*, 1.8.1; *Bṛ. Up.*, 5.1.1, 4.1; *Māṇḍūkya Up.*, 1.1.1–3; *Mai. Up.*, 6.5, besides these, there are also many passages which implies *Oṃ* as Brahman in Upaniṣad.

362. *Māṇḍūkya Upniṣad*, 1.3.8–12: This *ātman* now is, in regard to

the sound the syllable *Oṃ*, specially with reference to its moras. The moras are the three quarters[of the *ātman*], and the quarters are the moras, viz., the sound *a*, the sound *u*, the sound *m* (8). The *Vaiśvānara* present in the wakeful state is the *a* sound, the first mora (9). The *Taijasa*, present in the state of dream is the *u* sound, the second mora (10). The *Prājña*, present in the state of deep sleep, is the *m* sound, the third mora (11). Moralless is the fourth, unhandleable, that which extinguishes the expanse of the universe, auspicious, without the second. In this way the syllable *Oṃ* is the *Ātman* (the self). One who knows this has his[individual] self merged in the [highest] self (12).

363. *Māṇḍūkya Upaniṣad*, 1.1: *Oṃ* syllable is the whole world. Its explanation as follows: The past, the present, and the future, all this is the sound *Oṃ*. And besides, what still lies beyond the three times, that also is the sound *Oṃ* (1). All this verily, is Brahman, but Brahman, is this *ātman* and this *ātman* is fourfold (2), quoted from paul Deussen, op. cit., p. 611.
364. H. Zimmer, *Philosophies of India* (Princeton: Princeton University Press, 1979), p. 372.
365. Swami Nikhilananda, *The Upanishads* (New York: Harper and Row, 1964), p. 51.
366. Kailash Vajpeyi, op. cit., p. 20.
367. B.S. Agnihotri, "The Implication of Oṃ in Philosophy," *Journal of the Oriental Institute* (Baroda, University of Baroda), vol. 14 (1964), no. 1, p. 71.
368. N.D. Mehta, op. cit., p. 220.
369. Ibid., p. 221.
370. Ibid., p. 222.
371. *Māṇḍūkya Upniṣad*, 2.2.4, *Oṃ* as the bow, the soul as the arrow, Brahman as the target, thus it is characterized; fixing the aim on it, without slackness. One penetrates on it, as the arrow penetrates the target, quoted from, Paul Deussen, op. cit., p. 580; *Kāṭhaka Upaniṣad*, 2.16; *Śvetāśvatara Upaniṣad*, 1.9, 1.14; *Māṇḍūkya Upaniṣad*, 2.2.6; *Praśna Up.*, 5.3–5; *Chāndogya Upaniṣad*, 1.2.2–7, 3.7; 4.4–5; *Maitrāyaṇy-upaniṣad*, 6.3.
372. Mahendranath Sircar, *Hindu Mysticism According to the Upaniṣads* (New Delhi: Oriental Book Reprint Corporation, 1974), p. 250.
373. Joseph Pandiyappillil, op. cit., p. 156.
374. *Mai. Up.*, 6.3–5.

375. *Ch. Up.*, 1.3.6–7.
376. Ibid., 1.1.2–3: The essence of all these beings is the earth, the essence of the earth is water, the essence of the water is the plants, the essence of plants is man, the essence of man is speech, the essence of speech is the *Ṛg*, the essence of *Ṛg* is the *Sāman*, the essence of *Sāman* is the *udgītha* (2). This is the most essential of all essences, the highest and the transcendental one, the eight which is the *udgītha* (3), quoted from Paul Deussen, op. cit., p. 69.
377. Joseph Pandiyappillil, op. cit., p. 153.
378. See *supra*, 86n48.
379. Joseph Campbell. *The Mystic Image* (Princeton: Princeton University Press, 1974), p. 361. The *A* is enunciated with open throat, the *U* carries the sound forward and *Ṃ* then somewhat nasalized, brings all to a close at the lips. So pronounced the utterance would have filled the whole mouth with sound and so have contained (so it is claimed), all the vowels. Moreover, since consonants are regarded in this thinking as interpretations of vowel sounds, the seed of all the words will have been contained in this enunciation of *Aum* and in these, the seed sounds of all things. Thus words, they say, are the fragments or particles of *Aum*.
380. See *supra*, 92nn102–7.
381. *VP*, 1.9–10: True knowledge, that is known as perfection, to that a single word gives access; it is wholly contained in the *Praṇava*, which does not go against any opinion. From it [from *Praṇava*], the creator of the worlds, proceeds with various sciences together with their main and secondary annexes, through which the knowledge of [Brahman] and of the rites is achieved (*satyā viśuddhis tatroktā vidyaivaika padāgamāga/ yukta praṇavarūpeṇa sarvavādāvirodhinī// vidhātus tasya lokānām aṅgopāṅganibandhanāḥ/ vidyābhedāḥ pratāyante jñānasaṃskāra hetavaḥ//*), quoted from André Padoux, *Vāc*, p. 403.
382. T.S. Raghavan, "The Concept Oṃ," *The Vedānta Kesarī*, Madras, vol. 43 (1956), no. 11, p. 465.
383. *SP*, 1.17.8–9, *praṇavaṃ dvividaṃ proktaṃ sūkṣmasthūlavibhedataḥ// sūkṣma ekākṣaraṃ vidyāt sthūlaṃ pañcākṣaraḥ viduḥ*, also see, Ludo Rocher, "Mantras in the Śivapurāṇa," in *Understanding Mantras*, p. 179.
384. *SP*, 1.17.9, *sūkṣmam avyakta pañcārṇaṃ suvyaktārṇaṃ tathetrat*,

see ibid., p. 179.

385. *SP*, 1.17.12–15, *sūkṣmaṃ ca dvividhaṃ jñeyaṃ hrasva dīrgha vibhedataḥ//akāraś ca ukārāś ca makāraś ca tataḥ param/ bindu nādayutaṃ tad dhi śabdakālakalānvitam// dīrghapraśnam evaṃ hi yoginām eva hṛdgatam/ makāraṃ taṃ tritattvaṃ hi hrasva praṇava ucyate// śivaḥ śaktiś tayor aikyaṃ makāraṃ tu trikātmakam/ hrasva evaṃ hi jāpyaḥ syāt sarvapāpakṣyaiāināṃ*, p. 179.

386. *SP*, 1.17.33: *śivanāma nāmahpūrvaṃ caturthyāṃ pañcatattvakam/ sthūlapraṇavarūpaṃ hi śivapañcākṣaraṃ dvijāḥ*, p. 179.

387. *SP*, 1.10.17: *vācako'yaṃ ahaṃ vācyo mantrao'yaṃhi madātmakaṃ /tadanusmaraṇaṃ nityaṃ mamānusmaraṇaṃ bhavet//* 6.3.20; *praṇavo mama vācakaḥ/* ibid.; *praṇavo hi paraḥ sākṣāt parameśvaravācakaḥ/vācyaḥ paśupatir devaḥ pasūnāṃ pāśamocakaḥ//vācakena samāthūtaḥ paśūn mokṣayaate kṣaṇāt/ tasmād vacakatāsiddhiḥ praṇavena śivaṃ prati*, 7.2.12.19; *tasyābhidhānamantro'yam abhidheyaś ca sa smṛtaḥ/ abhidhānābhidheyatvān mantraḥ siddhaḥ paraḥ śivaḥ;* besides these, also see in ibid., 2.1.8.13, 14; 3.38.1; 5.2.43; 11.14; 6.1.17, 29; 7.62–63; 9.23; 12.6, p. 182.

388. B.S. Agnihotri, op. cit., p. 72.

389. See *supra,* pp. 22–23.

390. Ouseparampil, op. cit., p. 444; J. Pandivappillil informs eight subtle syllables of *Oṃ*, namely, *A, U, M, bindu, nāda, kāla, kālātīt, tarakā*, which is beyond the seven, quoting from *Tārāsāra Upaniṣad* which is related to Bhakti movement in his above article, p. 156; *Nādabindu Upaniṣad* gives two kinds of analysis. The one is three (*A, U, M*), and half moras, the half is the *bindu* the point of the *anusvāra* of the sound *Oṃ* as its reverberation. The other is twelve moras which are only given their implications; *Svacchandatantra*, 4.255–56 says, in the *uccāra*, the yogic meditative recitation of *Oṃ*, the *Oṃ* is divided into eleven stages, such as *A, U, M, bindu, ardhacandra, nirodhika, nāda, nādita, śakti, vyāpinī*, and *samanā.*

391. At first the *Oṃ* was usually divided into *A, U, M*, but the fourth one, an *amātra* (moralless), is hinted behind in *Māṇḍūkya Upaniṣad*, and the *amātra* is called as *nāda bindu* in Tantrism.

392. The *Oṃ* is primary universal vibration, which is an act of

consciousness arising at the level of unmanifested (*anahata*) sound, quoted from André Padoux, op. cit., p. 409.

393. T.S. Raghavan, op. cit., p. 469.

394. Ibid., p. 470.

395. Ouseparampil, p. 445, he quotes this passage from J. Ouseparampil, "Spirituality of *Vāk* in Indian Tradition," *Jīvadhārā,* no. 36, p. 497.

396. Pandit Nilakantha Das, op. cit., p.163, he gives this quotation from *Encyclopaedia of Religion and Ethics,* vol. 8, p. 134, col. 1. For him the visible world is a symbolic system which half conceals and half reveals the reality. This truth or reality is the divine soul of the world. . . . This Logo is the immanent reason of the world; it exists from all time; yet men are unaware of it, both before they hear it and while they listen to it. . . . It is the hidden harmony which underlines the discords and the antagonisms of existence.

397. Ibid., p. 164.

398. Selvaraj Yesudian, op. cit., p. 44; C.C. Chatterjee, "The Concept Oṃ," *Prabuddha Bhārata,* vol. 40 (1935), p. 141.

399. For this see Umesh Patri, "AUM is Universal," in *Oṃ, the Essence of the Vedas,* pp. 52–56.

400. Ouseparampil, op. cit., p. 443: By the *Uṇādisūtra* "Avatestilopassa" (1.141), *man* becomes *m.* Then, according to Pāṇini's rule 6.4.20, *av* becomes *a* plus *u,* and again by rule 6.1.87, *a* plus *u* becomes *o.* Hence the word form is *Oṃ.* The second grammatical explanation in that *Oṃ* was originally composed of *a, u,* and *m.* Hence, by the application of the Pāṇinian rule stated above, the word forms of *Om.* This splitting of *Oṃ* into *a, u, m* is a more recent addition belonging to the post-Saṃhitā period. In actual fact the above stated rules had no part in the derivation of *Oṃ. Oṃ* is underived.

401. Swami Yogeshwarananda, "Oṃ," in *Oṃ, The Essence of the Vedas* (repr. Madras: Vivekananda Kendra Prakashan, 1993), p. 11: *Oṃ* is derived from *So'ham.* If you remove *S* and *ha* from *Soham,* we get *Oṃ.* So *Oṃ* is a contracted form of *Soham.* So when we utter *Oṃ,* not only do we signify God, not only do we signify ourself, but we signify also the identity of God and ourself; see N.D. Mehta, op. cit., p. 225. Besides, T.S. Raghavan gives two more explanation. The Jainas regard *Oṃ* as comprising of the five letters, *a, ā, s, u,* and *m*—these being

the initial letters of the five sacred orders among them—*a* is *Arhat*, *ā* is the *Ācārya*, *s* is the *Siddha*, *u* is the *Upādhyāya*, and *m* is the *Muni*. They give the *sandhi* for *Oṃ* as *a+ā=ā*, *ā+s=āh*, *āh+u=o*, *o+m=om*. Thus *Oṃ* is obtained without reference to the fact that *āh+u* can never become *o*. Sureśvarācārya in his *Mānasollāsa* (an exposition of Śaṅkaracārya's *Dakṣiṇā-murstotra*) says like the Jain, *Praṇava Oṃ* consists of the five components. But he gives the combination slightly in a different manner—"By omitting *s* and hand by merging *a* in *o* preceding it, the *Oṃ* is formed, see T.S. Raghavan, op. cit., p. 464.

402. For example, see Swami Yogeshwarananda, op. cit., p. 12: when we utter *Oṃ*, as derived from *Soham*, not only do we signify God, not only do we signify our self, but we signify also the identify of God and our self.
403. See *supra*, p. 66.
404. *Śvetāśvatara Up.*, 1.13–16.
405. *Praśna Up.*, 5.3–5, When on the other hand he meditates on the highest spirit through all the three elements of the sound *Oṃ* . . ., he frees from the sin . . ., he carried above to the Brahman world by the *Sāman* songs, then he sees him who is higher than this complex of life{or the individual soul}, the spirit living in the city [of the body] (5), quoted from Paul Deussen, op. cit., p. 601.
406. *Manusmṛti*, 2.81, quoted from J. Pandiyappillil, op. cit., p. 159.
407. *Muṇḍ. Up.*, 2.1.4.
408. *Kāṭhaka Up.*, 1.2.16: *Oṃ etat eva akṣaram brahman, etat eva akṣaram paraṃ; Māṇḍ. Up.*, 1.1.1, *Oṃ ity etat aksaram idaṃ sarvaṃ;* generally it is cited *Oṃ ityekākṣaram Brahman*.
409. André Padoux, *Vāc*, p. 397.
410. Ibid., p. 399.
411. Ibid., p. 404.
412. Ibid., p. 408.
413. Swāmi Śivānanda, *Philosophy and Meditation on OM*, pp. 42–43, *Vṛtti* is a wave of thought that arises on the surface of the mind-lake or *citta*. This *vṛtti* is caused by the operation of psychic *praṇa* or *sūkṣma prāṇa* on the mind. The highest manifestation of *prāṇa* is *vṛtti* or thought and the lower manifestation of *prāṇa* is breathing of lungs.
414. B.S. Agnihotri, op. cit., p. 73: Meditation on Oṃkāra should

be practiced. There is twofold method to this. Utter the sound *Oṃ* in high pitch. Let utterance be long. Then the ending *ṃ* will merge into *amātra* form which is of the nature of bliss. here *svara* becomes *asvara* and this leads to the realization. The second method is of application of *nāda,* the resonance which is heard in the right ear when both the ears are pressed and closed by fingers. The resonance in the beginning is the nature of the rumbling of cloud, then it is followed by the noise like that of the bells. According to this *nāda* the highest stage is reached.

415. Kṣemarāja in his commentary on the *Netratantra* says: The *Praṇava* is that energy which gives life to creatures, it is universal vivifying power (the primordial energy), it is the generic *spanda* (vibration), the synthetic awareness, the unstructured sound, it is none other than the initial move[toward manifestation], the cause of all knowledge, action, and objectivity, quoted from André Padoux, *Vāc,* 403n64.

416. *ṚV,* 4.40.5: He is *haṃsa,* dwelling in light; Vasu, dwelling in the firmament; . . . (*haṃsa śuciṣad vasurantarikṣad . . . dhotā*). This stanza to be known as the *Haṃsavatī Ṛcā,* occurs twice in the *Yajur,* 10.24, 12.14, and *Aitareya Brāhmaṇa,* 5.20.1, quoted from H.H. Wilson, *Ṛgveda Saṃhitā* (sec. edn., Delhi: Nag Publishers, 1990), vol. 3, p. 284. According to above passage Haṃsa is the god whose seat is pure sky, space.

417. This mantra occurs in *Kāṭhaka Upaniṣad,* 2.5.2: In ether he (*ātman*) is the solar swan (*haṃsa*), *Vasu* in the air Space, he is *Hotṛ* at the sacrificial altar, the guest (arrived) at the threshold of the house, he dwells in man and wide spaces, in eternal law, in space, he arises out of waters, out of cattle, out of eternal law, out of the mountains as the great eternal law, quoted from Paul Deussen, op. cit., p. 293; in *Śivapurāṇa,* the remembrance of *haṃsa* (*haṃsamantramanusmaran,* 6.6.52), attribution of the *Haṃsa* mantra in the body (*haṃsanyāsa,* 6.6.77); in *Svacchanda Tantra,* 4.262, having reached the *Śivatattva, haṃsa* subsides and becomes all pervading (*Śivatattvagato haṃso na caret vyāpako bhavet*), besides this many Tantras refer the mantra mostly relating to breath in the practice.

418. This occurs firstly in *Yajurveda,* 40.17, which is partly the same as *Īśa Upaniṣad,* 16: That Person (who shines) in the

Sun, that one I am (*yosavadityе purūaḥ sosavaham*), quoted from Pandit Usharbudha Arya, *Mantra and Meditation* (sec. edn. Honesdale, Penn.: Himalayan International Institute of Yoga Science and Philosophy, 1985), p. 54; in *Bṛ. Up.*, 1.4.1. In the beginning, the *ātmā* alone as this world in the form of man. He glanced around himself, then he saw nothing else than his own self. In the beginning, he then exclaimed, "That I am!" Out of that arose the name "I" (*ātmaivedam agra āsīt puruṣavidhaḥ/so'nuvīkṣya nānyad ātmano'paśyat/so'ham asmāty agre vyāharat/tato ahaṃ nāmābhavat*), quoted from Paul Deussen, *Vāc*, p. 410.

419. Pandit Usharbudh Arya, op. cit., p. 56.

420. J.A.B. van Buitenen discusses on this subject in his article "Studies on Sāṃkhya (II)," in *Studies in Indian Literature and Philosophy* (Delhi: Motilal Banarsidass, 1988), 50ff., he quotes, *Bṛ. Up.*, 1.4.1 (see *infra*, 133n461), 1.4.5 (He knew, "I am creation, for I have created all this." That is how creation came to be, *so'vet—aham vāva sṛṣṭir asmy ahaṃ hīdaṃ sarvam asṛkṣīti/tataḥ sṛṣṭir abhavat*), and 5.5.4 (*aham* is the secret name of the god who creates, *tasyopaniṣad aham iti*). Accordingly, there the primordial being appears as somehow becoming aware of its existence by uttering I, *aham*, and from this point, as assuming a creative role.

421. For this subject, André Padoux discusses in the *Vāc*, pp. 286–93.

422. *TT*, 3. 204, this outflowing whose nature is energy, begins with the Absolute (*a*) and ends with *ha*. [Thus] condensing [within itself] the entire universe, it disappears into the Absolute (*anuttarādyā prasṛtir hānta śaktisvarupiṇi* '204 *pratyāhṛtāśeṣaviśvanuttare sā nilīyate*),quoted from André Padoux, in *Vāc*, p. 286.

423. Rāmānuja who, lived in eleventh century AD, was a great Vedantist, wrote in his *Vedartha Saṃgraha*, *Praṇava* is spoken of as the primary principle of the whole Veda. The primary principle of *Praṇava* is the letter *a*. Veda is the modification of *Praṇava*. It is concealed in its own primary principle, viz., *Praṇava*. *Praṇava* too is the modification of the letter *a* which is its own primary principle. He who is associated with that *Praṇava* is denoted by the letter *a*. The primary principle of *Praṇava* and He is the great Lord. Thus, he who is denoted by the letter *a*, the primary principle of the totality of words,

is Nārāyaṇa, the great Lord, who is the primary principle of the whole of the totality of things (denoted by the totality of words), quoted from T.S. Raghavan, op. cit., p. 465.

424. See *supra*, 123n390, *bindu* is luminous. It is a concentrated sound vibration, a drop not only of energy but also of light. Because of this luminous nature of *bindu*, it can equated with the ultimate reality, which, from the Vedic Upaniṣad onward is held to be of the nature of light, the sun being visible symbol of Brahman, whose symbol is also the mantra *Oṃ* and the essential part of which is considered as formed by the *bindu*. Thus *bindu*, in meditation, is light, thought and sound, because such are the characteristics of the cosmic *mahābindu*. The symbolism of the *bindu* is valid on the both cosmic and human levels, which its role as a symbol is precisely to identify, see André Padoux, *Vāc*, p. 110.

425. *Varivasya-rahasya*, 2.69: The letters *a* and *ha* are the Lord and his consort, the Śakti, potential. Void off form, embracing each other. Their nature is respectively vibration and illumination. This is *Brahman* as taught in the Upaniṣads; *Tantrasāra*, 5: The Supreme dot *bindu*, the transcendental point of God's self-luminosity has two emissions, the sounds *a* and *m*. *m* is the inward-closing, *a* is the outward-opening. when coming to diversification in the phenomenal world, its first emission, representing awareness of the creative power, becomes the sound *h*, divided into three types, the semivowel *h*, the emission of *h* from the heart (as the *nāda* of Anāhata *cakra*) and the sound *h* from the throat. Through the touch of the transcendental consciousness let the ear, throat and lips become one—and let the mind too become unified. This is the secret of the concentration on letters (of the mantra), quoted from Pandit Usharbudh Arya, op. cit., pp. 108, 110; *TT*, 3.204: This outflowing whose nature is energy, begins with the Absolute *a* and ends with *ha*. Thus condensing [within itself] the entire universe, it appears into the Absolute (*anuttarādyā prasṛtir hāntā śaktisvarūpiṇī/ pratyāhṛtāṇeśaviśvānuttare sā nilīyate//*204*//*), quoted from André Padoux, *Vāc*, p. 286.

426. Abhinavagupta elaborates extensively on the *visarga*, underscoring the presence of the emission in all the phonemes and vice versa. The *visarga*, which cannot be separate from the Absolute *a*, extends down to *ha* and

includes therefore, all that lies between these two phonemes. This is the movement symbolized by *ahaṃ*, or rather it is the supreme deity (*ahantā*), where everything merges into the Absolute—it is "the light at rest within the Self." From the Absolute and *ahaṃ* pervading all levels of existence, Abhinavagupta infers that the phonemes are all implicitly present in each: the totality of the eternal Word is always present in essence within each moment of its empirical manifestation, quoted from André Padoux, *Vāc*, p. 286.

427. Ibid., p. 289.
428. Ibid., p. 288.
429. Ibid., p. 289.
430. *Kāṭhaka Upaniṣad*, 5.3: He, who breathes out towards above, and who propels the in-breath inwards. He, sitting in the center as a dwarf, all gods adore him, quoted from Paul Deussen, op. cit., p. 294. According to this passage, although "He" means *ātman*, the *ātman* is identified with the *haṃsa*, so the *haṃsa* seems to be somewhat identified with breath, going up or down.
431. Kṣemarāja, in *SV*, 3.27, quotes the following *śloka* from *Dhyānabindu Upaniṣad*, 62, "With the letter *sa* [the breath] goes out. With the letter *ha* it goes in. Thus, does the living creature utter a continuous vocal prayer (*japa*) with the *haṃsa-haṃsa* mantra." It may be noted that this Upaniṣad as edited by *Upaniṣad Brahmayogin* (Adyar, 1920), gives the two letters in the reverse order: *ha* for exhalation, *sa* for inhalation, but the principle remains the same. This same *japa* is to be found in the *Haṃsopaniṣad* (10–13) which, like Savaṇa, equates *haṃsa* with the mantra *so'ham*: *Ham*, says it, is the seed (that is, Śiva) and *sa* is the power (*Śakti*). *So'ham* is the wedge (*kīlaka*) [of the mantra], quoted from André Padoux, *Vāc*, p. 140. In practice "the *haṃsa* phase of *sādhanā* has to reverse itself and becomes the *so'ham* phase, so *Haṃsayoga* is a preparation for and should culminate in *So'hamyoga*," quoted from Swami Pratyagatmananda Saraswati and John Woodroffe, *Sadhanā for Self Realization* (Madras: Ganesh & Co., 1963), pp. 12–19; also it is said that with exhalation one thinks the sound *ham* (pronounced *hum*, with inhalation one thinks the sound so, Pandit Usharbudh Arya, op. cit., p. 51.
432. *Haṃsopaniṣad*, 2: With the sound *haṃ-sa*, *haṃ-sa* it stays

continually in all bodies, filling them completely, as the fire in the fuel or the oil in the sesame seed, quoted from Paul Deussen, op. cit., p. 718. According the passage it refers that the *haṃsa* is innermost individual soul identical with the universal soul; *Svacchandatantra,* 7.29: Śiva is by his own nature *haṃsa.* The dazzling sun is *haṃsa.* The Self is also called *haṃsa,* and breath goes along with *haṃsa,* quoted from André Padoux., *Vāc,* p. 141.

433. Agehananda Bharati suggests some ideas. According to him, some early priest or other esoteric illuminate concocted the *bīja* and that they conceived the idea of using verbal sound clusters which are not intelligible to the noninitiate to mark off an inner circle of adepts. They took phonetic elements from divine names and sacred texts, and put them together under the compulsion of some emotional force, some state of trance, or some state of nondiscursive contemplation. For example *phaṭ* called the "astra weapon" *Bīja* and used as an aggressive mantra. The second formation is psycholinguistic and based on an ancient Indian notion that divinity is not fond of being accosted or even referred to by its actual name. The *indha* is a example, which stands for the god Indra. The third hypothesis is rest on Indian conception of *spanda* vibration. The *raṃ* for *agni* (fire), *vaṃ* for *varuṇa* (water). Because if we assume that the elements in action produce a pitch which creates *spandas* audible to the mantra-seer, then he will probably evaluate the constituents of his mantra by means of a quasi-scientific allocation of their sound-vibration to the element with which the particular deity is connected. *Tantric Tradition,* pp. 116–18.

434. For instances, *Gaṃ* for *Gaṇeśa, Duṃ* for *Durgā.*

435. There has been a constant effort to give the secret meanings to certain letter, for example *ha* means Śiva, *sa* means Viṣṇu, *ṣa* is said to be Vāsudeva, and others, for this, the *Tantrābhidhāna* was formed, which includes *Bījanighaṇṭu, Mātṛkānighaṇṭu, Varṇabījakośa,* etc., see Ram Kumar Rai, ed., *Dictionary of Tantra Śāstra* (*The Tantrābhidhāna),* (Varanasi: Prachi Prakashan, sec. edn., 1984).

436. For example, the *bīja klīṃ* is described like this: The Lord of the born things (Prajāpati, intentional for *ka*) is put upon the light (*dīpa,* intentional for the fire *bīja raṃ*), to them is added the cohered (Govinda, synonym for Kṛṣṇa, here

intentional for *ī*). It gives happiness to the devotees. In this way the mantras are described, see Agehananda Bharati, op. cit., pp. 119–20.

437. K. Narayanaswami Aiyar, op. cit., p. 15, he quotes one more signification of the first syllable as *gāyas* or *prāṇas*, hence it is to protect the *prāṇas*, from *Bṛ. Up.*, 5.4.4.

438. It also occurs in all the Vedas, for example in *Śukla Yajurveda*, 3.35, 22.9, 30.2, 36.3, and in *Sāmaveda*, 30.6.3.10.

439. Although the sages of *Praṇava*, *Vyāhṛtis* and the *Gāyatrī* verse are Brahmā, Prajāpati, and Viśvāmitra, respectively, Prajāpati and Viśvāmitra are also names of Brahma and so the sage of the whole *Gāyatrī* mantra can be taken as Brahmā.

440. Gāyatrī is a meter having twenty-four syllables divided into three *pādas*, consisting of each eight syllables. But, following the pattern of other meters, the sage divides it into four *pādas*, each one of them comprising six syllables. The number six is taken to signify the sixfold mutation of *Gāyatrī* as speech, beings, earth, body, heart and *prāṇa*, see *supra*, 86nn39–42.

441. For this see Vishnu Devananda, *Meditation and Mantra*, p. 71; Sadguru Sant Keshavadas, *Gāyatrī*, pp. 143-48; I.K. Taimni, *Gāyatrī—The Daily Religious Practice of the Hindus* (Madras, The Adyar Library), pp. 60–67: They list various *Gāyatrī* mantras, especially Taimni lists the *Gāyatrī* for Kṣatriyas and Vaiśyas.

442. J. Gonda gives the instance with *RV*, 1.159.5: *tad rādho adya savitur vareṇyaṃ vayaṃ devasya prasave manāmahe.*

443. For examples, *Garuḍa Purāṇa*, 23.5: *Oṃ hāṃ tam maheśāya vidmahe, vagvisuddhaya dhīmahi/ tan no rudraḥ pracodayāt; Kālikā Purāṇa*, 66.22: *kāmākhyāyai ca vidmahe kāmeśvaryai tu dhīmahi/tatah kuryan mahadevī tatas cānupracodayāt; Mahānirvāṇatantra*, 3.109: *parameśvarāya vimahe partattvāya dhīmahi, tan no brahma pracodayat*, see J. Gonda, op. cit., p. 297; John Woodroffe, *The Garland of Letters*, p. 286; Ludo Locher, "Mantra in the Śivapurāṇa," op. cit., p. 187.

444. J. Gonda, op. cit., p. 293, he quotes one example from *Sāvitrī Upaniṣad: hrīṃ bale mahādevi hrīṃ mahābale klīṃ caturvidhapuruṣārthasiddhiprade tat savitur varadātmike hrīṃ vareṇyaḥ bhargo devasya varadātmike atibale sarvadayāmūrte bale sarvakṣubdharmopanāsinī dhīmahi dhiyo yo no jate pracuryaḥ yā pracodayāt ātmike praṇava śiraskātmike huṃ phaṭ svāhā.*

445. *Jai. Up. Br.*, 1.1.
446. *RV*, 10.90.2, Puruṣa is verily all this (visible world), all that is, and all that is to be. He is also the Lord of immortality, for the mount beyond (his own condition for the food of living being) (*puruṣa evedaṃ sarva yadbhūtaṃ yacca bhavyam/ utāmṛtattvasyeśāno yadannenātirohati*), *Ch. Up.*, 3.12.1,6.
447. *Ch. Up.* 3.12.1–4, Gāyatrī is every one of these beings which exist here, because the *Gāyatrī* is the speech, the speech sings (*gāyatrī*) to everything and protect it (1); What this *Gāyatrī* is, is the same as the earth is, because it is the support of all beings who do not exist outside it (2); What this earth is, is the same as the body is in man here, because it is the support of these vital breaths (*prāṇa*) which do not exist outside it (3); What this body in man is, is the same as the heart is in man, hear, because it is the support of all vital breaths which do not exist outside it (4), quoted from Paul Deussen, op. cit., p. 107.
448. *Ch. Up.*, 3.12.7-9.
449. *Br. Up.*, 5.14.1–3; it is said that the name *Gāyātrī* is also divided into three syllables, viz., *gā, ya, trī*, and applied to the various triads, respectively.
450. Satya Prakash Singh, op. cit., p. 394.
451. *Br. Up.*, 5.12.3.
452. Ibid., 5.12.4.
453. *Mai. Up.*, 6.7, it gives the whole sentence of the mantra and description to meditation on it. Further it has supplementary in which the *bharga* is explained.
454. *Nṛsiṃha Pūrvatāpini* and *Uttaratāpini* Upaniṣads, *Sāvitrī* and *Mahānārāyaṇa* Upaniṣads, see Swāmī Mukhyānanda, *Oṃ, Gāyatrī and Sandhyā* (Madras: Sri Ramakrishna Math, 1989), pp. 29–30.
455. S. Viraswami Pathar, *Gāyatrī* (Kadayanallur: Sri C. Vembaiyer Saswatha Dharma Sasanam, sec. edn., 1976), pp. 17–35: He writes the various views on *Gāyatrī* by the great person from the ancient upto the present day.
456. *Jai. Up. Br.*, says that the *vyāhṛtis* are the essence of three Vedas, and from which the Prajāpati creates the earth, the intermediate space, and the sky (1.1) and it became the *akṣara Oṃ*; *Tai. Up.*, mentions four *vyāhṛtis*, i.e., *Bhūr, Bhuvaḥ, Svaḥ*, and *Mahas*, which represent each world, aerial space, that yonder world and the Brahmā, and again Fire (Agni),

wind (Vāyu), sun (Āditya), and moon (Soma), and also *Ṛgveda, Sāmaveda, Yajurveda,* and the Brahman, and further *prāṇa, apāna, vyāna,* and food, each respectively (1.5–6); *Ch. Up.* writes that Prajāpati meditated on the threefold knowledge, the Vedas, and from the result of meditation extracted its essence, namely *Bhūr* from *Ṛgveda, Bhuvaḥ* from *Yajurveda, Svaḥ* from *Sāmaveda* (4.17.3). And it explains the utterance of the *vyāhṛtis* with offering each different fire for mending the miscarried part when one miscarries each Veda of sacrifices (4.17.4–9); *Mai. Up.* tells us that one should adore these (the *ātmā,* the *prāṇa* as inner *ātmā* and the sun as the outer *ātmā*) both through the syllable *Oṃ,* through the *vyāhṛtis,* and through the *Sāvitrī* (6.2). And it describes that the syllable *Oṃ* is its (*Ātmā*) sound form, and *vyāhṛtis* are its world-space form (6.5), and that Prajāpati, the truth himself, after having practised penance, uttered it forth, the earth, the air space, the heaven: *Svaḥ* is its head, *Bhuvaḥ* is the navel, *Bhūḥ,* the feet, the sun is the eyes, and thus through adoring the *vyāhṛtis,* one can adore all-seeing Prajāpati (6.6).

457. Satya Prakash Singh, op. cit., p. 390.
458. Late on the *vyāhṛtis* has been extended to seven *vyāhṛtis: Bhūr, Bhuvaḥ, Svaḥ, Mahaḥ* (the regions of spiritual light), *Janaḥ* (the place of origin of universe), *Tapaḥ* (the region of higher knowledge and meditation), *Satyam* (the abode of truth), in *Mah. Up.,* 35.2, see S. Viraswami Pathar, op. cit., p. 55.
459. In this case, one must recollect that the *Oṃ,* the *vyāhṛtis,* and the *Gāyatrī* stanza are each divided into fourth parts, the first three are lower, and the last one is as the highest state, the final goal.
460. Swāmī Mukhyananda, op. cit., pp. 38–39; *Manusmṛti,* 2.76–77.
461. *Mai. Up.,* 6.7 gives the meaning of the mantra, but it is general one.
462. J. Gonda, op. cit., p. 293. It is said that the word has been translated into "let us meditate" traditionally, ibid., p. 290.
463. John Woodroffe, op. cit., p. 286.
464. I.K. Taimni, op. cit., p. 86.
465. S. Viraswami Pathar, op. cit., p. 49.
466. *Yājñavalkya Saṃhita,* The Spiritual Light which is hidden in the sun is the most excellent light. It is shining through

the heart of all living creatures in the form of consciousness. The Spiritual Light which is shining within the physical sun also shines within the heart of every being. This Light is more brilliant than Fire or comet. The Light which is shining in the heart of all *jīvas* in the form of consciousness is also shining through the universe in the form of the Heavenly Man and making it a living organism (*ādityāntargataṃ yacca jyotiṣāṃ jyotir uttamam/ hṛdaye sarvabhūtānāṃ jīvabhūtaṃ sa tiṣṭhati// hṛdvyomni tapati hy eṣa bāhyasūryasya cāntare/ agnau vadhumaketau ca jyotiś citrakeraṃ ca yat// prāṇināṃ hṛdaye jīvarūpatayā ya eva bhargas tiṣṭhati/ sa evākāśe ādityamadhye puruṣarūpatayā vidyate*), quoted from I.K. Taimni, op. cit., p. 92.

467. *Īśāvāsyopaniṣad*, O Lord who maintains and nourishes all, be pleased to remove for me, who follow the path of Truth, the brilliant disc[the sun], which covers your face[your real nature] (*hiraṇmayena pātreṇa satyasyāpihitaṃ mukham/ tattvaṃ pūṣannapāvṛṇu satyadharmaya dṛṣṭaye//*) (15), and O Lord who maintains and nourishes all, who dispenses justice, who are dear to Prajāpati, be pleased to withdraw the rays of your external light so that I may be able to see your most auspicious form[your real nature]. The Reality that you are, the same am I (*pūṣannekarṣe yam sūrya prajāpatya vyūha raśmīn samūha/ tejo yat te rūpaṃ kalyāṇatamaṃ tat te paśyāmiyo'sāvasau puruṣaḥ so'ham asmi//*) (16), ibid., pp. 93–94.

468. I.K. Taimni, op. cit., p. 103.

469. S. Viraswami Pathar, op. cit., p. 132. However *japa* and Yoga cannot be separated from each other entirely in the practice of mantra. The practice of *japa* is performed along with that of Yoga during the practice of mantra. In the beginning, the aspect of *japa* in the ordinary meaning is strong, while that of Yoga is weak, and in the last the aspect of *japa* is weak, while that of Yoga is strong.

470. It begins with the repetition of the mantra mentally, the mind being conscious only of the sounds that form the mantra. In the second stage, the meaning of every word is evoked in the mind along with the sound of the word. In the third stage the whole idea underlying the mantra is grasped in the place of the meanings of the separate words. The whole idea, viz., overall idea is something distinct from the string of meanings evoked by the successive words. This will

be realized, if an effort is made to separate the overall idea from the words entirely and to transcend the limitation of language. This is a stepping stone to go beyond the idea, realize the reality behind the mantra and enter into *samādhi*, see I.K. Taimni, op. cit., p. 50; S. Viraswami Pathar, op. cit., p. 133.

471. At first, the overall idea underlying the mantra appears again and again with the mental repetition of the mantra but with practice and mental concentration the idea becomes more or less fixed in the mind and is present constantly. At this stage the mantra is repeated mentally but the words are in the background of the mind. In addition to this the stage that consists in transcending the idea which exists on the mental plane and coming into touch with the reality behind the mantra which is beyond the realm of the mind is the sphere of the entering of the yoga, see I.K. Taimni, op. cit., p. 51.

472. See *supra*, 94–95n153; *YS*, 1.42: *savitarka samādhi* is that in which knowledge based only on words, real knowledge and ordinary knowledge based on sense-perception or reasoning are present in a mixed state and the mind alternates between them, quoted from I.K. Taimni, op. cit., p. 52.

473. See *supra*, 95n157; *YS*, 1.43: On the clarification of memory, when the mind loses its essential nature (subjectivity), as it were, and the real knowledge of the object alone shines (through the mind), *nirvitarkā samādhi* is attained, quoted from I.K. Taimni, op. cit., p. 52.

474. From these sense, it is only in the earlier stages that *japa* in its usual meaning is used on the path of Mantrayoga, and it merges with Rājayoga in the last stage.

475. I.K. Taimni, op. cit., p. 43.

476. Ibid., p. 44.

477. Ibid., p. 23.

478. Sadguru Sant Keshavadas, op. cit., p. 50.

479. As far as the deity of *Gāyatrī* mantra is concerned, the main character of the deity is light. As we know, the deity of *Praṇava* is ususally Agni, and the deities of the *vyāhṛtis* are Agni, Vayu, and Aditya, respectively, and the deity of the main *Gāyatrī* verse is Savita. Since the Savitā can include all other deities, the light of the deities are each aspect of the fundamental light, i.e., physical, mental, and spiritual light.

480. She is Brahmā in the morning, because morning is the time when creative forces are predominant in nature and the Brahmā represents the creative principle. She is Vaiṣṇavī at noon, because at noon the forces of preservation are predominant and the Viṣṇu preserving principle which keep on balancing the forces of creation and destruction. She is Rudrāṇī in the evening, because in the evening the forces of destruction become strong and the destruction (actually the regeneration) is the function of Rudra.
481. I.K. Taimni, op. cit., p. 179.
482. Ibid., p. 181.
483. Ibid., p. 203.
484. For this, see Sadguru Sant Keshavadas, *Gāyatrī* and especially S. Viraswami Pathar, *Gāyatrī*.
485. I.K. Taimni, op. cit., p. 189.
486. Ibid., p. 202. The fusion of the aspirant with the deity can take place at three levels: intellectual, intuitional, and realization (*pratyakṣa-jñāna*). The three forms of Gāyatrī used in the *trikāla-sandhyā* are connected with these three stages. The intellectual level is that an aspirant can acquire some knowledge with regard to the nature of the Reality. The intuition is that he can knows the Reality through intuition or spiritual perception. That is, with his personal experience, the aspirant can recognize the immanent Reality through the symbolizing form. The realization is that the aspirant can know Reality directly by fusing his consciousness with His consciousness. It can be attuned when the "I" of aspirant disappears completely and only the Reality hidden behind that "I" remains.
487. S.B. Dasgupta, "The Role of Mantra in Indian Religion," *Bulletin of the Ramakrishna Mission Institute of Culture*, p. 56.

3

Mantra in Buddhist Tradition

1. Mantra in Early Buddhist Saṃgha

a. *The Buddha's Indifference towards the Magical Mantra*

When the Buddha, Śakyamuni, was born, there were two current streams of thought in India. One was the thought of the orthodox Brāhmaṇic lineage which had the belief in the authority of the Vedas containing the fundamental truth. The other was the one of the ascetic group of the contem-porary thinkers who varied in their thoughts and differed with the orthodoxy of Brāhmaṇas. But the Buddha, not agreeing fully with either of them, held a healthy and holistic views of his own. Thus, he accepted some of their ideas, and reinterpreted them in his own way. It is generally clear that in the time of the Buddha, people were engulfed in the practice of mantra and the recourse to them was widely known. The Buddha as a teacher could not fail to observe this type of attitude of the masses. Not regarding himself as entirely different from them, he accepted the belief and the philosophical speculations accompanying them with a modifications current in his time.[1] He seemed not to approve the use of magical practices and their efficacy. He very gently dissuaded his followers by offering many reasons for discounting them.[2] His most important reason against those magic-like practices had been that they did not help in attainment of the enlightenment.

In the Brahmajālasutta of *Dīghanikāya*, we find mention of a large number of *vidyās*, which were current in the time

of the Buddha and which met his disapproval. He rejected them as *tiracchāna*, or crooked.[3] His objection against them was that those who pursued them were using them as skills to earn their living and were, thus, transgressing the fifth step, that of *samyagājīva*—the rule of right livelihood—among the eight steps of the eightfold path. Chinese *Dīrghāgamasūtra*, rightly, refers to a statement of the Buddha saying that there are no *śramaṇas* in his religion, who live with the pure offerings of the devotees, perform magic or recite mantras, whether they are bad or good, for disease and so on, because the activities are swindling livelihoods for their life (*tiracchānavijjā micchājīvena jīvikam*), and prevent them from attaining enlightenment.[4] Here we can notice that the Buddha forbids the magic performances because of two reasons, one that is, they are the swindling livelihoods for the life(邪命自活) and, the second that these activities prevent a being from attaining enlightenment (不得道故). With regard to this, the Buddha says that right livelihood(正命) is that which did not lead to overdesire, and does not encourage the magical mantras which is indicative of the swindling livelihood, and thus he advises monks the seeking of food and clothes only in accordance with the law.[5] We can come across this kind of evidence in *Dīrghāgamasūtra*, 14.[6] The Buddha prohibits not only the performance of mantrical practices but also every magical treatment of medicine, science of physiognomy, astronomy and so forth. In this line, he refuses all the sacrificial rituals which were performed in Vedic society.[7]

Here, we come to have a question in our mind, as to whether the Buddha never believed in the efficacy of mantric practices or he forbids it only in order to restrain them from using it abusively and harmfully. There is a very interesting passage relating to this question. *Madhyamāgama-sūtra*, 47 informs us that the Buddha distinguished the renouncer(出離人) from the householder(凡人) in the magical performances. He says that the renouncer cannot be free from the suffering if he practises magic as an outer

practices without cultivating his inner mind, while the householder can be free from the suffering even if he practises magic without training the inner mind.[8] This passage may imply that the householders can be free from the sufferings of their livelihood with the practice of mantras, but the renouncers cannot emancipate themselves from the bondages of their lives without cultivating the inner mind. Thus, the Buddha restrains disciples from doing any of the miracles and magical performances and encourages them to practise meditation. Being asked by a disciple that the Brāhmans consider the performances of miracles as the highest practice, then "how about your disciples," the Buddha replies that "I teach you to practise meditation in a secluded place.[9] But if they perform magic, this is not their dignified attitude, not a *śramaṇa*-way, not their solemn practice and not their conforming behaviour, and so this should not be extolled."[10] In this context, he rebukes his disciple, Piṇḍolabhāradvāja who displayed the superhuman quality of his miraculous power of *iddhi* before the laity.[11] In this way, the Buddha prohibits the performance of mantras, and he says that if someone practises it, he shall be guilty of expiation (*pācittiya*),[12] and thus causes his suffering in this world,[13] and shall get the result of animal world in the next life.[14] Furthermore, he banned the *bhikkhuṇīs* from learning the practice of mantra from the laymen or from teaching it to laymen in accordance with *pācittiya*.[15] He has done all this for establishing his right Dharma firmly (眾生住正法) and preventing his disciples from indulging in vicious activities (排斥呪術淫祀之意).[16]

b. *The Acceptance of Mantric Practice*

The Buddha considered the mantric practice with the swindling livelihood for the life as a vicious practice, and forbids using it in order to establish his right Dharma firmly in his Saṅgha. But he thinks seriously of the situation that the practice of the mantra was pervading the daily life of the persons in society.[17] Because his disciples and laymen

could not help being influenced by that situation. With regard to this, there is an interesting story that there was the troublesome group of six nuns (*chabbagiyā bhikkhunīs*) who appear frequently in the Vinaya texts. They seemed not to be good mannered in their monastic lives. It was heard that they recited various mantras. Many *bhikkhunīs* heard of it and one of them who lived her monastic life very seriously, told other nuns about their guilty behavior, after that they went to tell many *bhikkhus*. Many *bhikkhunīs* went and reported this story to the Buddha. The Buddha ordered to assemble all the members to scold the group of six nuns, and to make a rule.[18] This story makes us assume that there were many disciples who kept their mantric practice. But their activities were made secretly without detection. The case of the group of six nuns is one of them, which is noticed in public. *Sarvāstivādavinaya*, 46 gives another evidence. The Buddha rebukes one nun, called Ghara *bhikkhunī* who was from another tradition and who kept using the mantra without learning three Piṭakas.[19] We can see from this story that there might be many disciples like Ghara *bhikkhunī*, who were from another religion and kept their old behaviors intact in the Saṅgha. According to the same Vinaya, we come across a passage that the Ghara *bhikkhunī* herself formulated mantras.[20] The Buddha scolded her, and said that if some one formulates one's own mantra, he or she should be punished by means of expiation.

In foregoing passages, we can easily notice that the practice of mantras was serious matter in the Buddha's Saṅgha. Hence, we can find a sign of the acceptance of using mantras. We see one *bhikkhu*, called Odhari who treated a Brāhman's disease which no one had cured with any *vidyā* (明咒), whereas, he did it with saluting the three refuges (*tri-śaraṇa*).[21] Besides this, one householder all of whose family were having miraculous powers is referred to in *Mahāvagga*.[22] In this situation, the Buddha's Saṅgha had to take more positive attitude towards the practice of the mantras. *Dharmaguptavinaya*, 27 shows us that the Buddha

considered the matter of mantra positively. He allowed his Saṅgha to practise certain mantras.[23] Those mantras are the ones for exterminating the insects in the stomach, for digestion of food, for preventing poisoning, and for studying the worldly science in order to gain prominence over the others. Finally, the Buddha says that by the use of these mantras one does not become guilty because these protect life (護身),[24] and he also says elsewhere in the same Vinaya that the recitation of them is not forbidden because these mantras are not used for the livelihood(不以爲活命故無犯).[25] In this passage, we can see the term "for protecting the life (以護身)" and "not for livelihood (不以活命)." The term "not for livelihood" is the same as the term "for swindling livelihood for the life (邪命自活)," and this term occurs many times in the text.

In this context, we can notice that the mantras for protecting the body (treating the diseases) is allowed to be used, if they are not used for the swindling livelihood. The mantras for treating diseases just mentioned above, which are allowed to be used for protecting the body, seem not to be apparently different from those mantras which are forbidden to be used in *Dīrghāgama*, 14.[26] The only difference is that the genuine performer does not become guilty of using them for protecting the body, and by the pseudo performance one does become guilty. The latter case is that of swindling livelihood which does not help the meditator to attain enlightenment. Thus, it is clear that the prohibition of the use of mantras in the Saṅgha laid the emphasis not on refusal of the mantric efficacy itself, but on preventing the mantras from being used abusively. Then What is the reason? There are two things to be considered in this situation. The one is that the treatment of diseases with use of mantras was a kind of primitive science in primitive society in which the medical treatment was not advanced. There is *Yogācārabhūmiśāstra*,15 in which the recitation of mantra was considered a kind of technique or knowledge.[27] It can be

accepted that many people depended upon this kind of primitive science in those times. The other is that there are many kinds of persons with having various inclinations and expediences in the Saṅgha. This situation leads the Saṅgha to accept the utilization of the mantras within the framework of its system to meet the demands of the various persons effectively.[28] Hence, the Buddhist Saṅgha refused the use of mantras initially, but it came to accept the utilization of the mantric practice within its system to cope with the demands of the members with the various inclinations and experiences.

c. *Compilation of the Paritta*

The Budddhist Saṅgha in the beginning, prizing liberation (*nirvāṇa*) with perfect wisdom, considered all kinds of lower sciences a kind of the animal sciences (*tiracchāna-vijjā*) including the current mantric practices, as connected with the swindling livelihood. However, later on, the Saṅgha recognised that the practice of mantras was some sort of a necessity that hinged the protection of life. But one thing has to be said that, although the Saṅgha accepted the utilization of the current mantras, it rarely took current mantras directly into its new religious system. The Buddha reinterprets the practice of mantras, by putting into vogue a new practice called *paritta* which served as a substitute for the practice of mantras. The use of the word *paritta* as we find in *Vinayapiṭaka*, however does not help us in its understanding as a substitute for the practice of mantras. Further, even the rule framed in terms of *bhikkhunīpācittiya* which prohibited nuns from practising the animal sciences (*tirācchāna-vijjā*), excludes *paritta* from that category.[29] The idea of understanding *paritta* as a Buddhist substitute for the practising of mantras is being suggested to us when this term is used in connection with the Buddhist Sutta recommended for self-protection, and then it is to be taken as an equivalent to the non-Buddhist prophylactic incantations.[30] The *Morajātaka* has indicates that the protective incantation

comprising an adoration of the sun is called *brahmamantra*, but the one comprising an adoration of Buddha is called *paritta*.[31]

The Pāli word *paritta* comes from the Sanskrit *pari* + √*trā* "to protect," and it means protection.[32] The corresponding Sanskrit word is *paritrāṇa* (*pari* + √*tā* + *ana*). The Pali has dropped the suffix. But when we use the term, it has a threefold connotation. It means, (a) a *sutta* or Buddhist sermon, the recitation of which ensures protection, (b) the non-canonical text comprising a collection of such *suttas*, and (c) the ritual at which this collection is chanted.[33] The earliest occurrence of the word is to be met with in the *Vinaya Cullavagga* and *Aṅguttaranikāya*. A monk is said to have died of snake bite, and when the matter was reported, the Buddha says that such an unfortunate incident would not have happened if the monk had practised *metta* (friendliness) towards all snakes. He then enjoins that monks should practice *mettā* towards all clans of snakes and suffuse themselves with benevolent thoughts for the sake of self-protection (*atta-paritāya*).[34] The *atta-parittam* is as follows:

- "I love *Virūpakkhas*, the *Erapathas* I love (*virupakke me mettaṃ mettaṃ Erāpathehi me*).
- I love *Chabyaputta*, the *Kaṇhagotamakas* I love (*chabya puttehi me mettaṃ Kaṇhāgotamakehi ca*).
- I love living things that have no feet, the bipeds too I love (*apādakehi me mettaṃ mettaṃ dipādakehi me*).
- I love fourfooted creatures, and things with many feet (*catuppadehi me mettaṃ mettaṃ bahuppadehi me*).
- Let no footless thing do hurt me, nor a thing that has two feet (*mā maṃ apādako himsi mā maṃ himsi dipādako*).
- Let no fourfooted creature hurt, nor a thing with many feet (*ma maṃ catuppādo himsi mā maṃhimsi bahuppādo*).
- Let all creatures, all things that live, all beings of whatever kind (*sabbe sattā sabbe pāṇā sabbe bhūtā ca kevalā*).
- Let all behold good fortune, and let none fall into sin (*sabbe bhadrāni passantu mā kañci pāpam āgamāti*)."

This is the typical form of the *paritta* which Buddha himself considers a kind of protection formula to substitute for the current mantra. These kind of *suttas* were continually sermoned, and finally the *paritta* text was compiled. The *paritta* text is an anthology of 29 *suttas* collected together from various parts of the Pali canon. Its older name is *Catubhanavara Pali*, which means the text comprising four chapters. The *Cbp*, at first, consisted of 22 *suttas*, the remaining seven *suttas* have been appended to it at a later date.[35] Besides these, *paritta*, there are a few Pali compositions, both verse and prose, which do not belong to the *paritta* text proper, but which form an integral part of the chanting in all *paritta* ceremonies.[36] In the earlier times the Ratnaparitta, Karuniyamettaparitta, and Dhajaggaparitta considered the great *paritta*,[37] but in the later times the Dhajaggasutta has been replaced by the Mahamangalasutta. Thus, at present they are invariably recited in all *paritta* rituals as a great *paritta*.[38] Among these *parittas*, Khandhaparitta, Moraparitta, Dhajaggaparitta, and Atanaiyaparitta which are contained in Chinese Pitaka,[39] are generally known as the important *parittas*.[40]

As warding off danger and assuring protection, peace and well-being are the main objectives, *paritta* can best be described as a prophylactic ceremony.[41] Several factors combine to contribute towards the efficacy of *paritta* recitals. The recitation of *paritta* with concentration on its meaning, gives the power, namely, the power of love, the power of virtue, the power of truth and the power of sound to both the reciter and the listener.[42] Of them, the friendliness (*metta*) and the truth (*sacca*) are main factors. While *metta* forms help the core theme of *paritta*, *sacca* forms the other and complementary equivalent.[43] The *metta* is one of the four sublime livings (*brahmavihara*), i.e., *metta* (friendliness), *karuna* (compassion), *mudita* (joy), *upekkha* (indifference) Buddha has always extolled the virtue of practising it. The power of *metta* is tremendous.[44] Such is the power of this well developed mental phenomenon.[45] This healthy psycho

logical change functions as an antidote and efficacy to ward off danger. Thus, we can say that the *paritta* evolved in response to a deep and urgent psychological need of common man, to assist him solve the problems of day to day living. It is supposed to prevent him from seeking outside help, and it is fed by ideas which are completely in keeping with the philosophy of early Buddhism.[46] There are many episodes in Pāli canonical and commentarial literature which centre around the asseveration of truth (*saccakiriyā*).[47] *Paritta* assumes that Truth, when solemnly declared with sincerity and purity, has inherent power of bringing about desired benefits. This aspect of *paritta* is the same as that of the mantra which we discussed in the previous chapter, that is to say, the mantra is a symbol of the truth. Hence it is clear that Buddhism accepts the belief that Truth has power and this conviction forms an essential basis of *paritta*.[48]

The *parittas* of southern Buddhism were found even in Chinese Piṭaka. We can see the Khandaparitta of *Cullavagga* in *Saṃyuktāgamasūtra*. This Sūtra which is relatively older text, however, has a phrase of *vidyā* (明呪) at the end of the passages being equivalent to the *paritta* in the *Cullavagga*, which cannot be understood linguistically.[49] This fact indicates that the Buddhist *paritta* is changed into another style. We can see this factor in another Sutra. Mahāsamavasuttanta of *Dīghanikāya*[50] which is the basic material of the *Āṭanaṭiyaparitta*(*sutta*), is found in Chinese Piṭaka named Mahasamavasutra of *Dirghāgama*[51] and *Mahāsamayasūtra*.[52] However, the verses of *Dighanikaya* are changed into the phrases of *vidyā* (明呪) in *Dirghagama*.[53] This is an example that the *paritta* being Buddha's discourse, in course of time, has been changed into the *vidyā* which has no meanings. Furthermore, there is an interesting *sūtra* which has meaningful *vidyā*. The *Ti-shi-su wan ching* (*Buddha-bhāṣita-indra sakra-pariprikkhasasūtra*) which is an other version of a portion of *Dīrghāgama*, treats the sentence of the salutation to Buddha of the threefold refuges as a *vidyā*.[54] These facts show that the *parittas* of the Southern Buddhism are changed

into the *vidyā* of the Northern Buddhism. With regard to this, there is a very interesting story in the Śardūlakarṇavadana of *Divyavadāna*, chap. 33.[55] This Sūtra was translated into Chinese in AD 265.[56] After the Buddha have relieved Ananda bewitched by the mantras of Mataṅgi with his own *vidyā*,[57] he explains to the assembly including Brahmins and citizens of Śrāvastī the fact that he had the Cāṇḍala girl ordained into his Saṅgha. And then he says that he used the *Gāyatrī* mantra in his previous life.[58] He also introduces the mantras of the four castes, namely Brāhmaṇa, Kṣatriya, Vaiśya, and Śudra.[59] There is one more account which makes us infer that Buddha seems to accept the efficacy of *vidyā*.[60] We can assume through these accounts that the Buddhists have formulated their own *vidyā*. In this way, *Abhidharma-mahā-vibhāṣā-śāstra* considers the *vidyā* (明咒) one of the four perfections (*siddhi*), namely, miracle, *vidyā*, medicine, birth.[61] But this Śāstra divides the *vidyā* into two categories, i.e., the perfect (higher) *vidya* and imperfect (lower) *vidyā*.[62] With rearranging the four perfections into five perfect powers (神通力), viz., by practice, by birth, by *vidya*, by medicine, by *karma*.[63] *Abhidharmakośa* treats the *vidyā* (明咒) as one of them.[64] Therefore, all these makes us conclude that the Saṅgha seemed to accept certain efficacy of the mantras for protecting the member's life, and that it arranged the *parittas* to substitute the magical mantras. And this *paritta* has been practised up to present day in the Southern Buddhism, especially in Sri Lanka.

From the above citation, we can anticipate the existence of *vidyā-sūtra*. *Mahāsaṅghikavinaya*, 28, as a *Mahāyānavinaya*, says that Budhha forbids worldly magical formula, but allows the use of *vidyā-sūtra* (明咒經), and he advises not to use it for swindling livelihood.[65] According to this Vinaya, the Saṅgha calls the Buddhist mantra as *vidyā-sūtra*, this means that the mantra should be used within the Buddhist ideas. *Saṃyuktaratnapiṭakasūtra* which belongs to the Hīnayāna, shows this matter. The *sūtra* has a *vidyā* called *Vimalanetra-*

vidyā (淨眼呪) and calls it *Vimalanetra-sūtra*.[66] This *vidyā* has a symbolic linguistic meaning, here is reference to the feeling of cleansing the eyes with the fog of falsehood. Hence, *Abhidharmamahāvibhāṣāśāstra* says clearly that the *śāstra* was written in order to show the higher real knowledge (眞明), and clearing of the confusion caused by the contenders of ideas offering them as *vidyās*, as the real systems of knowledge.[67] This passage implies that the Buddhist mantra should be used as a true knowledge. The Sūtra of holy path (聖道經) in *madhyamāgama* regards the practice of *vidyā* (呪) as a kind of correct view (*samyagdṛṣṭi*) among the practices, such as the practice of *dāna* or giving (施), of abstinence (戒), and so forth.[68] Therefore, in the *Milinda-pañha*, being asked about the power of *parittas*, namely, Ratna, Khanda, Mora, Dhajagga, Āṭnāṭiyacar, and Aṅgulimāla, by the king Milinda, Nāgasena, after enumerating the examples of the power of *paritta*, replies to him that there are three reasons for failure, that is, the obstruction of *karma* ( ), of sin (煩惱障), of unbelief (十心障), and that the *paritta* which is a protection to beings loses its protecting power by acts done by those beings themselves.[69]

From this point of view, we can make tentatively three stages of the acceptance of the mantra. At first Buddha refuses the use of magic formulas, because their practice pose obstacle to attain the enlightenment (行菩提心), and they are used for the swindling livelihood for the life (邪命自活). But the Saṅgha seems to give the tacit approval to the use of the mantra, if the matter is not made public, in order to meet the demands of the various inclinations and expedients of the people. After this, the Saṅgha reinterprets the efficacy of the mantra within its own thought system and makes positively its own *parittas* for protecting the member's life to substitute for the mantras. However, the Northern Buddhism rearranges the use of mantra more positively into its basic philosophical system and evolves its own *vidyā* under the model of the previous mantras. Thus,

there can be three sorts of practical formulas. First is the mantra-like *vidyās* which come from previous mantras directly. The second one are the *parittas* which extract from the Buddha's discourses, and the last one are the *vidyās* which are formulated by the Northern Buddhists under the model of the previous mantra such as the *Vimalanetra-vidyā*, the Ti-shi-su-wan-ching's *vidyā* and so on. And these *vidyās* were considered the Sūtras and have been used as a kind of the correct views.

2. Historical Development of Buddhist Mantra

a. *The Usage of Vidyā*

Since the *vidyā* was practised as a kind of correct view, in the later time, there occurred *Vidyāpiṭaka*. I-pu-tsung-lun-lun-shu-ci (異部宗輪論疏記) informs that there is *Vidyapiṭaka* along with the other four Piṭakas, such as Sūtra, Vinaya, Abhidharma, and *Bodhisattva-piṭaka* in the Dharmaguptaka school.[70] Hiuen Tsiang also reports that there were five Piṭakas including the *Vidyāpiṭaka* in the school of Mahāsāṅghika.[71] His disciple K'uei chi writes four Piṭakas, i.e., Sūtra, Vinaya, Abhidharma, and Vidya, of Vātsīputrīya school derived from Sarvastivāda about 300 years after the death of the Buddha.[72] Śantideva mentions *Vidyadharapiṭaka* in his *Śikṣāsamuccaya*.[73] The reference to five Piṭakas occurs in another Sūtra which mentions *Dhāraṇipiṭaka* instead of *Vidyāpiṭaka*.[74] From these reasons, it is clear that the Buddhist practical fourmula-mantra has been considered to be so important that a special Piṭaka as *Vidyāpiṭaka* is said to be assigned to contain various kinds of mantras as in the case of Piṭakas for Sutras, Vinaya, and Abhidharma and the like.

There are three main synonymous terms which express the practical formula in the Northern Buddhism. These are mantra, *vidyā*, and *dhāraṇi*, whereas in Southern Buddhism the term *paritta* covers it. These terms were translated into Chinese in various ways. Of them, three terms are relatively

important, namely, "*chou* (呪)," "*tho-lo-ni* (陀羅尼) or *tsung ch'i* (總持)," and "*chen yen* (眞言)."[75] The terms, namely, mantra, *vidyā*, and *dhāraṇī* each has etymologically different meaning, but later on they became synonymous words. We already discussed the etymological meaning of mantra, but we don't know exactly whether the term was used for the Buddhist practical formula in the Sanskrit texts of Hīnayāna Buddhism or in the early Mahāyana of Northern Buddhism, just like *paritta* used in Southern Buddhism to substitute the term mantra.[76] We have seen that the worldly magical practices were called *vidyās* (明) in *Abhidharma-mahā-bhaṣāsāstra*.[77] And the *Dīrghāgama* shows the *vidyas* which are enumerated in the Brahmajalasutta. Through this fact, we can infer that the original Sanskrit terms which were translated into the term *chou* (呪) in Chinese Āgamas, may be all the *vidyās*. According to Śārdūlakarṇāvadana of *Divyavadāna*, chap. 33, both mantra and *vidya* are used,[78] which were translated into *chou* or *shen chou*[79] in Chinese. But the term *vidya* is emphasized. The older text of *Prajñaparamitā-sūtra* shows only the term *vidya* for the practical formula.[80] But the end of the *Prajñapāramita hṛdayasutra* says that thus it should be known "the *Prajñaparamita* is the *mahā mantra* (大神呪), *maha-vidya-mantra* (大明呪), *anuttara mantra* (無上呪), *asamāsama-mantra* (無等等呪), and it clears all the sufferings."[81] This fact indicates that the term *vidya* in the earlier text of *Prajñaparamita* was changed into the term *mantra* in the later text of *Prajnapāramita*.[82] Thus, we can assume tentatively that the early Buddhist Sanskrit texts preferred to use the term *vidya* for the practical formula.[83] Also they called the *paritta* as *vidya*. Because they considered the *paritta* a kind of the functional name of the *vidya*.

Concurrent with the term *paritta*, the term *vidya* began to be used.[84] The term *vidya* (Pali, *vijjā*) derived from the root *vid*, "to know" means primarily "knowledge." The special knowledge is called *vidya*,[85] and all knowledges, such as the science of study, the science of magic are named *vidyā*.[86] The *vidya* is magical skill to cure diseases or to catch snake

or to please the gods, etc.[87] Thus, one who holds the *vidyā* is called *vidyādhara*.[88] Also the state possessed of this kind of science or spell is named *vidyādhara*, thus, any supernatural being is treated a sort of the *vidyādhara*.[89] In this way, any deities, especially female deities and its mantras are called *vidyā*, and the worshipful beings of the space region in which figures are generally depicted as flying objects on the top section of the nimbus around an image (*prabhāvalī*) are again *vidyā*.[90] Consequently, the *vidyā* became the knowledge or skill beyond the ordinary persons, and then, the *vidyā* is considered to have a special power. Hence, the *vidyādhara* who has the *vidyā*, can perform the special or supernatural power. To the people in those days, mantra was a holy or magical formula which could give special power. In this point, the *vidyā* was identified with the mantra. It can be said that the *vidya* is the qualitative name of the mantra.[91]

The *vidyā* is the mantra which is used for the meditative practice (*upāsanā*).[92] Now the *upāsanā* itself is identified with the *vidyā*.[93] Thus, the *vidyā* is used in the highest sense of Brahman-Realization.[94] Here we may recall the three fruits of *vidyā*s, namely, the warding off calamities (*duritakṣaya*), the gaining of the *siddhis* or cult power (*aiśvaryaprāpti*), the progressive liberation (*kramamukti*).[95] But the *vidyā* is treated as a female mantra.[96] In addition to this, the term *vidyā* has special significance to Buddhists. The *vijjā* (*vidyā*) denotes a special faculty of mind. *Majjhimanikāya* mentions three faculties.[97] This faculty is based on the purified mind. Thus, *vidyā* (enlightenment) is the relief from *avidyā* (non-enlightenment) which is a important teaching of the Buddha. The *Prajñāpāramitāsūtra* which we mentioned above, regarded the perfect wisdom (*Prajñāpāramitā*) as a kind of *vidyā*.[98] Here we can notice clearly that the *vidyā* has two distinguished meanings. One is the specialized knowledge or science,[99] and the other is the practical formula derived from the former sense. In primitive society, the science was not separated from magic, rather than these two were regarded as having a close relationship. With this reason, the *vidyā*

was usually translated into *ming chou* in Chinese. The word *ming* (明) means basically "the science or study" and the term *chou* (咒) means "the magic." Therefore, the early Buddhist Sanskrit texts preferred to use the term *vidyā* (明咒) in order to express the Buddhist practical formula, because the Saṅgha accepted the magical practice as a kind of science (skill) for protection of its members and eventually get the wisdom of Buddhahood.[100]

As mentioned above, the *vidyā* has been used as an expression of practical formula instead of the mantra in early Buddhist Sanskrit texts. The perfect wisdom (*Prajñāpāramitā*) is often deified as a feminine deity who produces the *vidyā* for attaining the wisdom of Buddhahood,[101] and the *vidyā* is used exclusively in the sense of feminine partner, i.e., as a synonymous for *prajñā*.[102] In this point, the highest *vidyā* among the others has been called *vidyārāja*, and this has been again deified as a supporting deity who protects the practitioner to get the enlightenment.[103] Eventually, when the mantra was reinterpreted into the Buddhist idea,[104] it was accepted formally into Buddhist circles around the half of fifth century AD and the mantra and *vidyā* were used to express each particular aspect of the Buddhist practical formula.[105]

b. *Dhāraṇī in Mahāyāna Buddhism*

(i) *The Evolution of the Concept of Dhāraṇī*: *Dhāraṇī* is one of the most significant terms, which has the various conceptions to express many aspects of the teachings in the Mahāyāna Buddhism. This term does not occur in the Pali text.[106] There is no word such as *dhāraṇī* in the four Āgamas.[107] This term began to appear in the older text of *Prajñāpāramitāsutra*.[108] The *Tao hing-cheng* has one chapter named "Holding (持)."[109] The *Aṣṭasāhasrika Prajñāpāramitā* also has one chapter called "Dhāraṇīguṇa-Kīrtana." Thus, we can infer that the term *chi* (持) may be the "*dhārana* (or *dhāraṇa*)."[110] There is a word *dhārana* in *Majjhimanikaya* and *Vinaya*.[111] The term *dhāraṇā* derived from the root *dhṛ*, to hold, to retain, means re-

membrance, or "retainment." *Mai. Up.* treats this word as one of the sixfold yoga.[112] *YS* mentions that this term is the sixth one of the eight limbs of Yoga system.[113] The *dhāraṇā* means that the attention is held focussed on an object.[114] This means that the mind becomes one-pointed on the one object. But there is another interpretation of the *dhāraṇā*. The *dhāraṇā* is that the object is fixed in the heart (*dhāraṇā-pūrvakam*).[115]

The *dhāraṇā* which means the state of one-pointed mind on the one object, came to be used for the remembrance of the Dharma or the Buddha's discourses in Pali text and early Mahāyāna Buddhism.[116] It is very interesting that the *dhāraṇā* was changed into *dhāraṇī* in the Mahāyāna Buddhism. It is clear that the word *dhāraṇī* appears only in Mahāyāna Buddhism.[117] Why does Mahāyāna Buddhism arrange the term *dhāraṇī*? We have to listen to Nāgārjuna's voice. He defines the *dhāraṇī* as *neng-chi* (能持) and *neng-che* (能遮). *Neng-chi* (*neng* = able to, power, *chi*=to hold, support) is to hold the collection of various good teachings and does not allow them to disperse and get lost. Metaphorically speaking, when water is poured into a perfect vessel, it does not leak out. Wickedness is caused by an evil mind. *Neng-che* (*che*=to protect) protects man from such causation. In short, the term *dhāraṇī* means to hold good *dharma* and by doing so protect oneself from evil.[118] Here we find that the *dhāraṇī* has two meanings, viz., to retain *dharma* and to protect from doing evil thing. This definition of *dhāraṇī* reminds us of the *dharaṇī* and the *paritta* in Pāli text. The *paritta* which is made of Buddha's Dharma, protects man from every calamity. The retention (recitation) of Dharma gives protection to the holder or reciter of it. Hence, we may assume that the Mahayāna Buddhism arranged the word *dharaṇī*, because it needed its own term to express this kind of ideas, just like the Southern Buddhism brought about the theory of *paritta* to substitute the mantra.[119] For this, they reformed the *dhāraṇā* into the *dhāraṇī* to put some more meanings into it, because the *dhāraṇī* had its fixed meaning

at the time.[120]

The initial meaning of the *dhāraṇī* has developed into various concepts. At first, we must discuss the aspect of the retainment of *dharma* in the meaning of the *dharaṇī*. The first stage of the meaning of *dharaṇī* is the hearing and retaining of the *dharma* (*dharaṇa-dhāraṇī*).[121] In this stage, *dhāraṇā* itself is considered the *dharaṇī*. This stage of *dhāraṇī* is called as a *dhāraṇā-dhāraṇī* (陀羅尼陀羅尼).[122] As we know, the *dhāraṇā* is the state in which the mind is one-pointed on the one object. Through the concentration of mind, the power of remembrance increases and then, one can listen to the *dharma* and easily retain it. Thus, the power of remembrance and retaining the *dharma* is named as the *dhāraṇa-dhāraṇī*. This stage of *dhāraṇī* has deep relationship with the recollection of *dharma* (*dharmānusmṛti*) in Hinayana and the recollection of Buddha (*Buddhānusmṛti*) in Mahāyāna.[123] There are some Sūtras which identify the *dhāraṇī* with *Buddhānusmṛti*.[124] At the time when Mahāyāna Buddhism arose, the Buddhists were eager to meet the Buddha directly and listen to his discourses. With this reason, the practice of *Buddhānusmṛti* came to be accepted. It was thought that they could "meet the Buddhas and listen to him teaching" through *samadhi*. When one meets the Buddha and listens to his discourse through the *samadhi* (*Buddhānusmṛti*), he retains the teaching, or the *dharma* (*dharaṇī*). Consequently, the *Buddhānusmṛti* is identified with the *dharaṇī*. Because the *dharma* which is listened to through the *Buddhanusmṛti* can be said to attained through the *dhāraṇī*.

The stage of the *dharaṇa dharaṇī* comes to the stage of *dharaṇī* which understands the real state of all elements (諸法實相陀羅尼). The *dharaṇī* is closely related to the *samadhi*, especially in the *Prajñaparamitāsūtras*.[125] According to Nagarjuna, the *samadhi* and "the wisdom which knows the reality beneath all things (諸法實相般若)," can produce the *dharaṇī*.[126] The another *Prajñaparamitāsutra* itself tells

us that *Bodhisattva* attains *dhāraṇī* and cultivates the unhindrance-wisdom (*pratisaṃvidāṃ-jñāna*) by the *dharaṇī*.[127] The *dhāraṇī* is not mere retainment of Dharma, but it understands the profound law of Dharma with the wisdom which comes from the deep concentration or *samādhi*.[128] The *samādhi* gives rise to *dhāraṇī*, and also the *dhāraṇī* can be the power to produce the state of *samādhi* which creates the wisdom in the mind. Thus, the wisdom and the *dhāraṇī* are treated as one and the same.[129] Both of them are the capacities of mind, which understands the reality beneath all things (諸法實相). Such a *dhāraṇī* is the mind faculty which knows the reality in all the phenomena (諸心皆知陀羅尼).[130] In this way, the *Hai-lung-wang-ching* translated by Cu fā hu in AD 285 says that the term *dhāraṇī* is the conclusion of whole teachings, practices and *samādhi* of Buddhism, and that the *dhāraṇī* called "limitless" is the foundation of all "eighty-four thousand *dhāraṇīs*."[131]

As we have seen, *dhāraṇī* is translated into Chinese as *thung-chih* (總持) which means literally "entire support" or "retaining all things." This means retainment of all *dharmas*. In this way, the teaching itself which is retained by *dhāraṇī*, is too called the *dharaṇ*. This tendency of the concept of *dhāraṇī* comes to define the summary of or extraction from the Sūtra as a kind of *dhāraṇī*.[132] Furthermore, the essence of Sutra comes to be considered itself as the *dhāraṇī*.[133] As a result of such tendency, the *dhāraṇī* is considered an important subject which must be learnt in Buddhism.[134] Therefore, this aspect of the concept of *dhāraṇī* eventually is called together "the *dhāraṇī* as a gate for entering *dharma*" (*dhāraṇī-mukha*, or *dhāraṇī-dharma-mukha*, 陀羅尼法門).[135] The *dhāraṇī* actually is identified with the wisdom of Buddha or the Buddhist Dharma itself.[136]

Hence, we will discuss other aspect of *dhāraṇī*, which is of the protecting in character. Although, the initial meaning of *dharaṇī* is the gate for entering Dharma (or to enlightenment), the *dharaṇ* came to have the protecting aspect. In

foregoing passages, we have seen that the *dhāraṇī* has close relationship with the recollection of Buddha (*Buddhānusmṛti*, 念佛) through *samādhi* (三昧). The Mahāyāna Sūtras always lays emphasis on holding (listening) and reciting them, because the Mahāyānists must claim their religion as a great one.[137] When they listen to Sutra, they need to keep it firmly. Thus, a *dhāraṇī* as the power of remembrance to listen to the Sūtra, and as the *pratisaṃvidāṃ-jñāna* (辯才智) to understand the Sutra, is required. In this way, they listen to Sūtra and retain it firmly, and they protect the Dharma (*saddharma-parigraha*).[138] The protection of Dharma means to protect the preaching teacher (*dharmabhāṇaka*) who understands the profound Dharma and interprets it.[139] And *Mahāyānasūtra* says that those who hold the Sūtra must be protected by many protecting gods, such as Sakra (帝釋).[140] This is so because the *Prajñāpāramitā* itself has a great power to protect those who hold the wisdom.[141] Thus, the *dharaṇī* also which is required to hold the *prajñāparamitā* (or the *sūtra*) and retain it, must be considered to have the very power. In this way, there are descriptions the various powers and functions of the *dhāraṇī* in the Sutras.[142] Thus, *dharaṇī* can cure various diseases just like a fine medicine, and the man who has the *dharaṇī* can live without death.[143] Another Sutra says that the Buddha gave discourse on *dharaṇī* to protect the right Dharma, to destroy *kleśa*, to subdue the enemy, to get rid of the evil of country, to make people happy, not to lose the *Anuttara-samyaksambodhi*, etc.[144] We can find that the function of *dharaṇī* has broadly of two kinds, namely, the retainment of *dharma* and protection from calamities. The powers to protect from various calamities reminds us of that of *vidya*. As we always have seen, *Prajñāpāramitā* itself is treated as a *vidya* in *Prajñāpāramitasutra*.[145] The *vidya* of which initial meaning is a special knowledge has been used both as a magical skill and a practical formula. Since *Prajñāpāramita* or the Buddha's wisdom is considered to have the power to protect from the various kinds of dangers, the *Prajñapāramitā* is identified with *vidyā*

in their function. Besides, *vidyā* has been widely used for the *bhikṣus* to save from various kinds of dangers in their practice.[146]

In the same way, *dhāraṇī* of which primary meaning is the concentration of the mind in meditation, retains the *dharma* of Buddha or the Sūtra, and finally is regarded to be the *dharma* itself of Buddha. Thus, both the power gained in process of concentration of thought and the power of wisdom, which the *dhāraṇī* has, can overcomes the *kleśa* in the mind and protect from the outer calamities. In this situation, at last *dhāraṇī* is identified with the *vidyā*. This identification of *dhāraṇī* with *vidyā* is the only conceptual side. Consequently, *dhāraṇī* is to indicate the practical formula which the *vidyā* means.

As mentioned above, *dhāraṇī* is the retention of *dharma*. For this retaining the *dharma*, there must be need of the power of retention which comes from the concentration of mind on the an object. In order to get this power well, some device is required. Hence, the Mahāyānists accept a series of certain letters, especially the alphabets of any language, which is called as the gate of letters (ཡི་གེ་སྒོ།).[147] Among the gates of letters, the gate of forty-two letters (ཡུ་ཀ། ཡི་གེ་སྒོ།) is the oldest and typical one, which is introduced at first in some Prajñāpāramitā texts. The language of this alphabet may be in Sanskrit language, or the one come from a certain place of central Asia.[148] The forty-two letters are the representatives of all letters or words. In the same way, one letter of forty-two letters, can be the representative of all the forty-two letters. Thus, one letter or the forty-two letters represent the Dharma of the Buddha, but this kind of representation is not permanent, because the Dharma of the Buddha is beyond all the names and letters.[149] This is because that although the nature of Dharma is beyond the words, but the Dharma must be expressed by the words with which the Dharma of the Buddha can be understood.[150] If the word expresses the Dharma, it becomes a symbol which represents

the Dharma. The nature of symbol is not to have limit to symbolize any thing. Therefore, the Sutra says that one letter enters into forty-two, and forty-two letters enter into one letter. In this way, one letter can represent all of the Dharma. Thus, Mahāyānists symbolize the Dharma by the letter, and through the letter which symbolizes certain Dharma, they understand the limitless Dharmas and easily can retain them. Among the forty-two letters, first five letters are usually cited for example. The five letters are arranged in the following manner.[151]

"The gate of *A* is for indicating that every *dharma* is originally not born (阿字門 ·切諸法本不生故, *akāro mukhaḥ sarvadharmānām ādyanutpannatvāt*)

The gate of *R* is for every *dharma* being originally beyond impurity (羅字門 ·切諸法離塵故, *rakāro muṭkhaḥ sarva dharmānām rajopagatatvāt*)

The gate of *P* is for every *dharma* being of the best significant (波字門 ·切法第一義故, *pakāromukhaḥ sarvadharmāṇām paramārthanirdeśāt*)

The gate of *C* is for making out that every *dharma* is never acquired, and has no end and no birth (遮字門 ·切法離言說相不生故, *cakāro mukhaḥ sarva dharmaṇām cyavanopattyanupalabdhitvāt*)

The gate of *N* is for making that every *dharma* is beyond name, and nature and form of it, is not acquired and lost (那字門 ·切法離名性相不生不滅, *nakāro mukhaḥ sarvadharmāṇām nāmāpagatatvāt*)."[152]

The standard in which the choice and the order of the letters were arranged, is not known, and the symbolized meanings of the letters are not all the same in all the texts in which the gate of letter is described.[153] There are also phrases or word which express the character of the Buddha, and any *dharmas* which are used as the devices for *dhāraṇi* (*dhāraṇipada*, 總持句).[154] In course of time, eventually the gate of letter as a device for *dhāraṇi* is treated as the *dhāraṇi* itself. This is called as the letter for *dhāraṇimukha*

(陀羅尼呪),[155] which may mean a kinds of the *dhāraṇīmukha*,[156] that is, a kind of the *dhāraṇī* as a gate for *dharma*.[157] Furthermore, these letters (字門) and clauses (總持句) are treated as the practical formula just like that of *vidyā* (文字陀羅尼門).[158] We will discuss the process during which the *dhāraṇī* would be treated as a practical formula.

In foregoing passages, we have seen that the *dhāraṇī* at first means the retainment of the *dharma* and understanding it, and later on it has been considered to having protective power from various calamities. In the same way, the phrase of *dhāraṇī* (*dhāraṇipada*), which is originally a device for *dhāraṇī* just as mentioned above, is also treated as having the same functions as that of *dhāraṇī*. We can see *dhāraṇī-padas* which help to cultivate the highest enlightenment.[159] The *Saddharmapuṇḍarīkasūtra* (earlier translated by Cu fā hu in AD 286) informs us that the term *dhāraṇīpadas*, indicates a series of phrases which may express some *dharmas*, or others, and says that those who hold the *dhāraṇīpada*, must be protected by *devas* or demons.[160] Cu fā hu translated the *dharaṇipadas* into the *tsung chi ju* (總持句).[161] Although he seemed to consider these *dhāraṇīpadas* the practical formulas,[162] he may seems to consider the *dhāraṇīpada* not the *dhāraṇī* = *padas* (the magical formula just like *vidyā*), but the *padas* for *dhāraṇī*. However, in the same Sūtra translated by Kumārajīva around late fourth–early fifth centuries AD, he translated the *dhāraṇīpadas* into Chinese phonetically in the same places, and calls them *Tho-lo-ni-shen chou* (*chou*),[163] which may mean *dhāraṇi* as a *vidyā*.[164] In the *TTC*, which consists of two parts, i.e., early and later compilation,[165] *dhāraṇi*, in the older part translated later, in fourth century AD, as we have seen above, means the important practical subjects of *Bodhisattva*, which indicate the listening many *dharmas* and retaining them. But this *dhāraṇī*, in later part translated about fifth and sixth centuries AD, is changed to indicate *dhāraṇīpadāni*[166] which means the *dhāraṇī* as a *vidya*.[167] In the *WC* which has nine different

extant versions in Chinese, the *dhāṇipadas* express, as mentioned above, mostly the characters of the Buddhas, with which *Bodhisattva* practises *Buddhānusmṛti* in older text,[168] that is to say, the phrases (*pādas*) for *dhāraṇi*. However, the later text, translated after the later fifth century AD, describes the *dhāraṇīpada* as a *mantrapada*.[169] This fact shows that the phrase as a device for *dhāraṇī* is changed into *dhāraṇī* itself as an object, and that the *dhāraṇi* is identified with the mantra.[170]

Up to this, we have discussed the process during which the *dhāraṇī* came to denote the mantra. We may conclude the process in the following way. At first *dhāraṇī* meant the power of remembrance and the retainment of Dharma. The *dhāraṇī* came to denote the *dhāraṇīpada* which had been used originally as a device for *dharaṇī*. After that the *dhāraṇīpada* was treated as a practical formula because it was considered to have power of protection from various calamities. This *dhāraṇīpada* is eventually identified with the formula of *vidyā*, due to the equality of their functions, and is called *vidyā* (*dhāraṇīvidyā*, 陀羅尼明).[171] After the term mantra way accepted, *dhāraṇapada* become to be called *dhāraṇīmantrapada*. Hence these three terms have been used both as each in their own way and a synonymous one.

How was the phrase as a device for *dharaṇi* (*dharaṇipada*) identified with *vidyā*? The answer is that the function of both of them is regarded as one and the same. As we mentioned several times, in Mahāyāna Buddhism the verbalization of the Sutra, and its recitation are the most important subjects. Thus, Mahāyana Buddhism (Mahayāna Sutras) lays down a great emphasis on the protection of the Sūtra (*dharma*), And the respect and protection of *dharmabhāṇaka* (法師) is considered as a way of the protection of the Sutra, because he holds the Sūtra and delivers it.[172] Hence the Sūtras stress the need of some *vidyā*[173] which evokes to invite certain *devas* or demons for the protection of *dharmabhaṇaka*.[174] We see this *vidyā* as a example, namely,

the *vidyā* of *Catur-mahārāja-kāyikas*, the *vidyā* of Indra, the *vidyā* of Brahman, the *vidyā* of other *devas* or demons in the *TTC*. Under such like situation, the *dhāraṇīpada* easily became to be called *vidyā*, because the *dhāraṇīpada* was also regarded to have the function of the protection of the Sūtra and *dharmabhāṇaka*.[176] Accordingly, the notion of *dhāraṇī* as a "practical formula" became popular from this time.

Then, when the *dhāraṇī* (*pada*) was identified with the *vidyā*? We do not have exact knowledge about this. But it is possible to assume the period. We can make it roughly when the teaching of *dhāraṇī* was arranged in Mahāyāna Buddhism. Although the older texts of *Prajñāpāramitāsūtras* have the term *dhāraṇī*, but the word did not contain important meaning. The first Chinese translation of the older text was done in AD 179. This text does not have the term *dhāraṇī*.[177] And the first Chinese translation of the later text was made at AD 291. This text describes many *dhāraṇīs*. Again Nāgārjuna's commentary on *Prajñāpāramitāsūtra* explains various theory of *dhāraṇī*. Considering these facts, we may assume that the teaching of *dhāraṇī* was created in Buddhism around second century AD. After that the *dhāraṇī* developed into various concepts. During this translation, the *dhāraṇī* (*padas*) were used like "the practical formulae." We can see this fact in *Saddharmapuṇḍarīkasūtra* translated by Cu fā hu in AD 286. Then, when the *dhāraṇīpada* was called *vidyā*. The same Sūtra translated by Kumārajīva around fourth century AD used the term *vidyā* for the *dhāraṇīpada*. As we have seen, the older and later *Prajñāpāramitāsūtra* translated around fourth century AD, which have many instructions of *dhāraṇī*, never identified *dhāraṇī* with *vidyā*, although they did identify *prajñāpāramitā* with *vidyā*. Further *Gaṇḍavyūhasūtra*, translated in AD 421, did not use the *dhāraṇī* as *vidyā*. Keeping in mind these reasons, one may roughly conclude that *dhāraṇī* had transition of being used as a "practical formula" which protects the Sūtra and *dharmabhaṇaka* from third century AD, and that it was identified with *vidyā* and called *vidyā* in the beginning of fifth century. This *vidyā* had been

used along with the word *mantra*. *Suvarṇaprabhāsasūtra*, translated by Than wu chan *c.* AD 412–26, has not any mantra, but his later translation of a portion of this Sūtra has the mantra.[178] In *Laṅkāvatārasūtra* translated by Guṇabhadra in AD 443, there is no *dhāraṇī*, however the same Sūtra translated by Bodhiruci AD 513 calls the *dhāraṇīpadas* as *tho-lo-ni-chou* (陀羅尼呪) and *shen chou* (神呪). The Sanskrit text of this Sūtra named the *dhāraṇīpadas* with the mantra.[179] Thus it is possible to decide that the word *mantra* was accepted into Buddhism after the first half of the fifth century AD.[180]

(ii) *The Classification of Dhāraṇī and its Meaning*: In course of time, the *dhāraṇī* had been classified into certain categories, because of its various connotations. We find these classification of *dhāraṇī* in *sūtras* and the *sūtras*. We will discuss this classification of *dhāraṇī*. At first, we will draw our attention to the *PPS*. Nāgarjuna makes the division of *dhāraṇī* mainly into four. They are "Keeping what is heard" *dhāraṇi* (聞持陀羅尼), "The knowledge of discrimination, *viveka*" *dhāraṇī* (分別知陀羅尼), "Entering through sound" *dharaṇī* (入音聲陀羅尼), "Five hundred *dhāraṇī* gate" (五百門陀羅尼).[181] Asaṅga says that there are four *dhārṇis* they are *Dharma-dhāraṇī*, *Artha-* (significance) *dhāraṇī*, *Mantra-dhāraṇi*, and the *dharaṇi* for attainment of forbearance of *Bodhisattva*.[182] Amoghavajra also speaks about four *dharas* (*dharaṇīs*), namely, *Artha-dhara*, *Dharma-dhara*, *Samadhi-dhara*, and *Varṇa-dhara*.[183] These classifications made by three great masters distinctly show the historical process about the development of the concept of *dharaṇi* in Mahavāna Buddhism. Each one of these has its own characteristics. Nagarjuna's classification belongs to Madhyamika school which comes from the *Prajñaparamitāsūtra*. Asaṅga belongs to Yogacara school.[184] The last one is based on Esoteric Buddhism. Thus, each classification was made on the basis of its own thought system. The four classification of *dhāraṇī* in the Mādhyamika school are the conceptional explanation of *dharaṇi*. *Dharaṇ* is the doctrine of "supporting," and

abundant *dhāraṇīs* are necessary products of its doctrine.[185] Consequently, this classification of *dhāraṇī* is arranged, based on the processes through which the real truth of all phenomena is realized. In short, the *dhāraṇī* consists in retaining the *prajñāpāramitā*, and in realizing the principle of *śūnyatā*. There are numerous *dharmas*, for them as many as *dhāraṇīs* are needed in order to realize the *dharmas*. Hence, "Five hundred *dhāraṇī* gate" is given.[186]

These kinds of *dhāraṇīs* in Yogācāra school are based on the psycho-yogic approach. This is the classification which is based on the method of yogic meditation to experience the nature of *dharma*. Among the *dhāraṇīs*, we can say safely that the first two *dhāraṇīs* have the aspect of *dhāraṇā-dhāraṇī*,[187] but only difference is that the objects of the retention are the Sutras (or phrases of them) themselves and the meanings of them respectively.[188] The fourth one, viz., *Bodhisattva-śānti-lābhāya-dhāraṇī*, is to realize the real meanings of reality (*svabhāva-artha*), and to attain the merit of forbearance of *Bodhisattva*. For the attainment of this *dhāraṇī*, there needed certain mantra (*mantrapada*) which has not literal meanings.[189] The practitioner through concentration, should realize the truth that the mantra can have no meaning at all, that is, the meaninglessness is the real meaning of the mantra. Thus the realization of the meaning of the mantra, because the real meaning of the mantra as purely void is intuitively revealed to the practitioner through the absolute negation of all possible meanings of the mantra, helps him to realize in pure intuition, the nature of the *dharmas* as essenceless (*sarvābhilāpaiḥ sarva-dharmāṇām svabhāvārthāparinispattiḥ*).[190] In short, through the negation of all the meanings to the mantra, which reveals a unique transcendental immutable meaning to the *sādhaka*, he gets enlightened to the fact of the immutable nature or the real nature of all things (*yā eṣāṃ nirabhilāpya-svabhāvatā ayam eṣāṃ svabhāvārtha*).[191] Eventually, through the realization of the immutable meaning of the mantra, the *sādhaka* apprehends the true significance of reality (*svabhāvārtha*),

through which, far beyond verbal expression, he attains forbearance (*kṣānti*) of *Bodhisattva*. Hence, it is called as *Bodhisattva-kṣānti-lābhāya-dhāraṇī*. Then this *dhāraṇī* reminds us of the doctrine of "the patient acceptance or understanding of Dharma which is unproduced (無生法忍, *Anutpattika-dharma-kṣānti*)." This *Anutpattika-kṣānti* usually occurs in *Prajñpāramitāsūtra*. It says that *Bodhisattva* has no doubt in the mind (心無所疑) about the teachings of the Buddha, because they have got through *Anutpattika-kṣānti* pertaining to all the *dharmas*(於諸法中得無生法忍),[192] and Tā-pāo-tsi-ching (大寶積經), further, writes that because *Bodhisattva* already holds the *dhāraṇī*, he must experience the *Anutpattika-kṣānti*, and attains the pure wisdom of all the *dharmas*, and also he realizes the wisdom in the *dharmas*, as unproduced because all the *dharmas* have no birth and no death.[193]

From the passages above, we can see that the *dhāraṇī* is not only closely related to the *Anutpattika-kṣānti*, but also the same serves as a cause to get it. Further in this context, we find a very interesting fact that the *Anutpattika-kṣānti* itself is regarded as a *dhāraṇī*, especially *dhāraṇā-dhāraṇī*.[194] But considering all these passages, we can see that the *Anutpattika-kṣānti* is not just the same as *dhāraṇā-dhāraṇī*. We have to notice that by the *Anutpattika-kṣānti*, the real nature of Dharma is mastered, while by *dhāraṇā-dhāraṇī*, the Dharma is retained and not lost. Futhermore, we meet with the fact that *Bodhisattva* can experience the *Anutpattika-kṣānti*, and attains the pure wisdom in all Dharmas, because he already and always has got the *dhāraṇī*. This means that the *dhāraṇā-dhāraṇī* is a stage to the previous to the attainment of the *Anutpattika-kṣānti*, which is the cause to get it. Then, the *Anutpattika-kṣānti* is a kind of *dhāraṇī*, but different from the *dhāraṇā-dhāraṇī*. Here, we assume that this *dhāraṇī* may refer to the *Bodhisattva-kṣānti-lābhāya-dhāraṇī*. Pu-sa-shan-jie-ching (菩薩善戒經) writes that *dharma–dh* and *artha–dh* (as the character of *dhāraṇā-*

dhāraṇī), jointly serves as a cause of *Bodhisattva-kṣānti-lābhāya–dh.*[195] Also the *Bodhisattva-kṣānti-dhāraṇī* means the understanding the true reality of *dharma* and attainment of *Bodhisattva*'s forbearance. From this point of view, it is clear that the *Anutpattika-kṣānti* as a kind of *dhāraṇī* indicates the *Bodhisattva-kṣānti-lābhāya-dhāraṇī.*

As mentioned above, the first two *dhāraṇīs, dharma–dh* and *artha-dh* have the character of *dhāraṇā-dhāraṇī*, the last *Bodhisattva-kṣānti-lābhāya-dhāraṇī* has the character of *dhāraṇī-muhka*, which is retained in the mind by the *dhāraṇā-dhāraṇī*, and which is the gate for enlightenment. Then what is the *mantra-dhāraṇī?* Here it is necessary to listen to the statement which explains the *mantra-dhāraṇī*. According to the Chinese version of *Yogācārabhūmi*, every *Bodhisattva* attains such unrestricted power of *samādhi* accumulated through the previous two types of *dhāraṇīs*, that is, *dharma* and *artha dhāraṇīs*. Thus he, the *Bodhisattva* is able to enforce all mantras to remove the sufferings of sentient beings, and enable all mantras to alleviate many sufferings rather than a single type of suffering.[196] In the foregoing passages, it is sure that this *dhāraṇa* will relate to *samādhi* which empowers the *mantrapada* that is able to remove the sufferings of sentient beings. We have also seen that *samādhi* attained through the first two *dhāraṇis* are the the cause for attainment of the *mantra-dharaṇi*, and the *mantrapada* becomes a device to attain the last *dhāraṇī.*[197] Then the word *mantra* in *mantra-dhāraṇī* actually refers to the *mantra-pada* which may be the same as the *dhāraṇīpada.*[198] We have always seen that the *dhāraṇīpada* has two meanings. One is the *pada*, or the phrase for attaining the *dhāraṇī*, the other is a kind of practical formula, or *vidyā*. Again the *dhāraṇīpada* of the former is not only a device for increasing the power of retention, but the meaning of the *pada* is an object which the *Bodhisattva* must achieve. From this point of view, *mantra-dhāraṇī* denotes the *dhāraṇi* as *dhāraṇīpada* which may means both the *pada* for attaining *dhāraṇi* and a kind of practical formula or *vidyā*. In any case, *mantra-dhāraṇī* named the

whole devices for increasing the *dhāraṇī* in Yogācāra. Thus, this third *dhāraṇī* is related to all the other *dhāraṇīs*.

Here it may be stated that it will be very helpful to discuss the commentary of *Yogācārabhūmi* by K'uei-chi (窺基), a disciple of Hiuen Tsiang who is the founder of Fa-shing school (法相宗). He interprets these four classes of *dhāraṇīs* through *t'i* (體, psycho-yogic subject) and *ching* (境, psycho-yogic object).[199] According to K'uei-chi, each *dhāraṇī* has both its subject and its object. The subject is mind which concentrates upon, and the object can be any thing which is concentrated. Thus he counts as the yogic subject, the *smṛti* and the *prajñā* (the same in first two *dhāraṇīs*), the *dhyāna*, and the *nirvikalpa-jñāna*, respectively. He again lists as the object, the *dharma* which can be any letter and name that represents something, the *artha* which is a meaning represented the *dhāraṇīpada*, and the *tathāthā*. As we have already observed, the yogic subject is a state of mind which has the power of retention. Through the practice of concentration, this power of remembrance also increases. In the same way, the object is a subject which must be retained in mind, and which must be understood. Finally the object and the subject are not separated, but closely related to each other. In this case, it is significant to pay our attention on this interpretation. As the example of the yogic objects of these four *dhāraṇis*, the letter "A," the meaning of the "A," the *dharaṇīpadam* which may be consisting of one letter, two letters, three letters, etc., and the nature of *tathāthā*, respectively are given. Through concentration on these object, the mind becomes one-pointed and the power of retention increases. And again, the objects are easily kept or understood in the mind.[200]

Although the classification of *dhaṛaṇi* in Yogacara lays emphasis on the side of yogic concentration, the names of the classification comes from the yogic object of each *dhāraṇi*. From the above point of view, we can conclude that the *mantra-dharaṇī* is the *dhāraṇi* as *dharaṇipada* (比藏陀句) which is the device for attaining all the other *dharaṇis*. Here

we must recollect previous discussion that there are two characters of the *dhāraṇīpada*, that the one is the *pada* for *dhāraṇī* (能詮陀羅尼), the other is a kind of practical formula (總持門). Thus, *mantra-dhāraṇī* has these two characters together. Hence, we understand that these two sides of *mantra dhāraṇī* are related to the other *dhāraṇīs*. Because the letter "A" (or gate of letter, 字門) or any extract of Sutra (or Sutra itself), their significance, and any series of immutable letters are included into the side of "*pada* for *dhāraṇī*." These are the instrumental object through which the mind becomes one-pointed, and the power of retention is improved. In this way, *dhāraṇīpada*, the power of which removes the sufferings of all beings belong to the side of "a kind of practical formula (能詮陀羅尼)." When we call the first two *dhāraṇīs* as *dharaṇa dhāraṇī*, and the last one as *dhāraṇīmukha*, this third one, i.e., *mantra-dhāraṇī* can be called as *vidyā-dhāraṇī*.

The Amoghavajra's classification of *dhāraṇī* is not much different from the previous ones, but the name and contents are somewhat different.[201] He calls *artha–dh* and *mantra–dh* in Yogacara as *varṇa–dh* and *samadhi–dh*, respectively. The *dharma–dh* seems to be *Bodhisattva-kṣanti-labhaya–dh* in Yogacara school. It is interesting to note that he regards the *mantra dhāraṇī* in Yogacara as a *samadhi dhāraṇī*. This is his position about Mahayana Buddhism because he considers the *dhāraṇī* as the practical method of Mahayana Buddhism. He seems to consider that Mahayana Buddhism actually has not fully developed mantra-theory, and that the mantra in Mahayana Buddhism was the device to get into *samadhi*. Thus, he calls the *mantra dhāraṇī* as *samadhi-dhāraṇī*.[202] In this case, the classification of each master shows us the historical process of actual *dhāraṇīs*. Of them, the fourth types of classification are most important. During the time of Nagarjuna, numerous *dhāraṇīs* had come into existence. In the period in the Yogacara school, the *dhāraṇī* was endowed with somewhat the function of mantra (*vidyā*).

and called *mantra-dhāraṇī*. Then, by the Amoghavajra's time, the actual difference between *dhāraṇī* and mantra had disappeared, and it was called *samādhi-dhāraṇī*.[203] This means that the mantra (or *vidyā*, *dhāraṇī*) was a method through which one achieves the Dharma in Mahāyāna Buddhism. However, this theory of mantra in Mahayāna Buddhism was a signal from which the theory of *mantra-dhāraṇī* in Esoteric Buddhism developed.

As we have seen, there were numerous *dhāraṇīs* in Mahayāna Buddhism, classified them into four types. Then, we can divide the *dhāraṇīs* into three categories in order to understand the historical development of its conception. At first, the *dhāraṇā* was verbal noun, i.e., "holding," "retaining," etc., after that it meant that "the mind becomes one-pointed" in religious practice. In Mahavana Buddhism, *dhāraṇī* which we gain from *dhāraṇa*, denotes, at first, the same notion as the *dhāraṇā*, including the power of retention, and also the retaining the discourses of the Buddha. This sense of *dhāraṇī* came to be included in the teachings of *Dharmanusmṛti* and *Buddhānusmṛti*, and thus it was considered to be equated with the concept of *samādhi*, and unhindered wisdom (*Pratisaṃvidāṃ jñana*). The concept of all these *dharaṇīs* can be called *dhārana-dhāraṇi* (陀羅尼陀羅尼). In course of time, all the objects which are retained or understood by the *dharaṇa-dharaṇi*, were regarded as the *dhāraṇi*. From a series of letters (字門), the phrases of teachings or *sutras* (*dharaṇipada*, 總持門), to sometimes *sutra* itself, are embraced in this case. As a result, it was treated as a subject which *Bodhisattva* should learn, and at last as the Buddhist *dharma* itself. This kind of conception is named as "*dharaṇi* as gate for enlightenment" (*dharaṇi-dharmamukha*, 陀羅尼法門). Along with this trance, as a method of retention, or realization of *dharma*, the series of letters (gate of letter), and some phrases of teaching or *sutra* (*dhāraṇipada*),[204] were developed. At first, this *dhāraṇi-pada* or gate of letters, were usually used as a devise to get

the power of *dhāraṇī*, and as a clue through which *Bodhisattva* realizes the nature of Dharma. And eventually these were named simply *dhāraṇī* too. When these were regarded to have certain power of protection, just like *dhāraṇī* itself, these were treated as like magical formula, and finally were identified with *vidyā*, a practical formula. Thus, this sort of concept of *dhārāṇī*, which is a device for the retention or understanding the *dharma*, can be named "the *dhāraṇī* as a *vidyā* (*vidyā-dhāraṇī?*)," later times *mantra-dhāraṇī*, 呪陀羅尼). After that when the term *mantra* was accepted into Buddhism formally, the *dhāraṇīpadāni* was identified with the mantra too. But this mantra was also regarded as a method for practice of Buddhism. In this way, we can divide broadly the aspect of *dhāraṇī* into three kinds. The first is "the *dhāraṇī* as the power or function of retention" which is state of mind. This is called as *dhāraṇā-dhāraṇī* (聞持陀羅尼). The next one is "the *dhāraṇī* as the gate for the enlightenment" (*dhāraṇi-dharmamukha*, 陀羅尼法門). The last one is "the *dhāraṇī* as the *vidyā* for the practical method (*vidyā-dhāraṇī?*, in later time, *mantra-dhāraṇī* 呪陀羅尼)." The first one is *dhāraṇī* itself which is any quality or activity of mind as a subject of concentration. The second one is the *dhāraṇī* as an object which *Bodhisattva* must learn or enlighten. The third one is the *dhāraṇī* as a instrumental object on which the mind concentrates, and through which *Bodhisattva* achieves the nature of Dharma. With the foregoing passages, we can draw a diagram (on p. 168) to understand them easily.

As the diagram (on p. 168) shows, the four classifications of *dharaṇis* can be compared with the three types of *dhāraṇis* which show the chronological process of the development of the concept of *dhāraṇī*. With these various concepts, the theory of *dhāraṇi* was the most important element of Mahāyana Buddhism. The main Sūtras in Mahāyāna Buddhism, that is to say, the *Prajñapāramitāsūtras* which give the basic thought of the Mādhyamika school, the *Yoga cārabhumi* which explains the fundamental theory of the

DIAGRAM 1

PPS	*Yogācāra*	*PS*	*Significance*
Dhāraṇā-dhāraṇī	Dharma-dhāraṇī	Varṇadhara–dh	Retaining all sūtras letters or itself
"The knowledge of Discrimination" dhāraṇī	Artha-dhāraṇī	Arthadhara–dh	Retaining the meanings of all the letters or sūtras
"Entering through Sound" dhāraṇī	Bodhisattva-kṣānti-lābhāya-dhāraṇī	Dharmadhara–di	Understanding the nature of all the dharmas and patient retaining of them
Five hundred dhāraṇī gate	Mantra-dhāraṇī	Samādhidhara–dh	Attaining samādhi and removing the sufferings of all beings with mantras

DIAGRAM 2

Four dhāraṇīs	*Three dhāraṇa dhāraṇīs*
Dharma-dhāraṇī Attha-dhāraṇī	Dhāraṇā-dhāraṇī
BKI dhāraṇī	Dhāraṇīdharmamukha
Mantra-dhāraṇī	Mantra-dhāraṇī

Yogacara school, and the *Gaṇḍavyūhasūtra* which shows the process of the enlightenment, etc., describes various aspects of *dhāraṇī*. Most of the Mahayana Sutras have the chapter of *dhāraṇī*, and there are many Sutras of which the title has the term *dhāraṇī*. In this way the theory of *dhāraṇī* culminates in the identifying it with the mantra which developed as Buddhist *dharma* itself in Esoteric Buddhism.

3. THE MANTRA-DHĀRAṆĪ IN ESOTERIC BUDDHISM

a. *The Vidyā, Dhāraṇī, and Mantra*

We discussed that at first the *dhāraṇīpada* was used for

Buddhānusmṛti and *Dharmānusmṛti*,[205] and in the later times, came to be identified with *vidyā* in the Mahāyāna Sūtras. After that, the Mahāyāna Sūtra tells us of various *dhāraṇīpadas* called *vidyās*. These *vidyās* usually lay emphasis on the character of worldly benefits, but they retained the original inherent meanings of the *dhāraṇī*, namely, a device for *Buddhānusmṛti* and *Dharmānusmṛti*. In this situation, the early Esoteric Sūtras[206] which were usually recompiled from the chapters of *dhāraṇīs* or the practical formulas (*vidyās*) which were included in Mahāyana Sūtras,[207] also have the same character. From fifth century AD, the differences between *dhāraṇī* and *vidyā* in the early Esoteric Sūtra, had become to be weak, and after sixth century AD, the *dhāraṇī* assimilated with *vidyā* (or *mantra*) fully.[208] Thus, there was no difference between them in the outer names, but the *dhāraṇī-mantras* had a complicated character in the inner contents, in the one hand, magical formula, and in the other hand, *dhāraṇī*. As we have seen, the term *vidyā* is used as a skilful art, it was used for the practical formula in Buddhist circle, to protect the reciter and free one from various calamities from the early Sanskrit texts. The *dhāraṇī* assimilated with the *vidyā*, and the *vidyā* came to have the character of both *vidyā* and *dhāraṇī*.[209] During this time, the term *mantra* began to be accepted into Buddhist circle. Accordingly these three words started to be used as a synonymous term, retaining their original meanings. The reason why the mantra was accepted into Buddhist circle, is yet unknown. Although, the *dhāraṇī-mantra* of the early Esoteric Sūtras stressed more on the purposes of the worldly benefits,[210] however, in course of time they had the tendency to be interested more in the purpose of attaining Buddhahood. After the early seventh century, this situation increased very much.[211] At this time, the mantra was translated into *chen yen* (眞言),[212] which literally means "true word." This fact may have something to do with the acceptance of the word *mantra* into Buddhism. After assimilation of *dhāraṇī* with *vidyā*, they needed to reflash the image of the practical formula, instead of something

negative image as a magical formula. The "true word" means the word of the Buddha, thus the word of the Buddha has profound meanings which is again called "secret word," or "sacred word." Thus, they may have accepted the term *mantra* as profound true word of the Buddha, and called the Buddhist spell with the term *mantra* to give the Buddhist formula a refreshed image. Hence, they can represent each aspect of the practical formula fully with the three words.

The commentary on *Mahāvairocanasūtra* tells about the difference of aspects between *mantra* and *vidyā*. According to it, there is difference between *mantra* and *vidyā*, the *mantra* is that which is the discourse through the mouth of Buddha, while the *vidyā* is that which is the discourse through the body of Buddha.[213] That which is mental, it says again, "is expressed through mouth," is named *mantra*, and that which is mental, "is activated through the activities of body" is called *vidyā*.[214] Thus, we can see that the *mantra* is made of the Buddha's word, and the *vidyā* is related to any *mantra* accompanied with any bodily activity. That can destroy all the darkness of the *avidyā* and *kleśa*, is called *vidyā*.[215] The power of the *vidya* is just like the power of unhindrance (*pratisaṃvidām bala*) which nobody can destroy during the course of three times.[216] It is further said that the *mantra-dhāraṇi* is the sound of the male (पुंल्लिङ्ग), whereas the *vidya* is that of the female (स्त्रीलिङ्ग).[217] In this way, these terms express the three kinds of the aspects of mantra, and eventually the term *mantra* comes to take the all previously stated notions of both the term *vidya* and the word *dharaṇi*. The *mantra* is a sacred and true word which comes from the mind of the Buddha,[218] while the *vidya* and *dharaṇi* are the qualitative names of the mantra. Because the *vidyā* destroys all the darkness of mind, and the *dharaṇi* retains all the teachings of the Buddha,[219] these words are used separately with each of their inherent significance,[220] in one hand, and they are treated one and the same, in the other hand.[221]

b. *The Mantra as a Symbol of Mantratā*

In the history of Esoteric Buddhism, the *Vairocanasūtra* and *Sarvatathāgatatattvasaṃgraha* (hereafter cited as *Vajraśekharasūtra*) have a very important role to play, the compilation of which gave the Esoteric Buddhism an independent position in the history of Buddhism.[222] The *Mahāvairocanasūtra*, classified in the group of *Caryātantra*, is the Sūtra of dialogues between Vairocana Buddha and the Lord of Secrets (*Vajrapāṇi*, *Vajradhara*). In the Sūtra, Vairocana Buddha, answering the questions of the Lord of Secrets, explains the theoretical basis of Perfect Wisdom (*sarvajñāna*) and the practical and concrete methods for its attainment.[223] The Buddha's main focus in the Sūtra is on the mantra which is the basic element for the attaining perfect Wisdom.

Thus, Vairocana Buddha says,

> The true form of *Mantra*[224] is not produced by all the enlightened ones, it is not that which has been produced by any other one, and (even if any one produces it), it is not that which rejoices all the enlightened ones. Because *Dharmatā* of various *dharmas* is like this. Whether various *tathāgatas* appear or not, the various *dharmas* exist as the *Dharmatā* as such. Just so various mantras because *Mantratā* is there.[225]

Vairocana Buddha further says,

> The entire knower and viewer of the complete enlightenment (*samyaksaṃbodhi*), appearing in the world, explains the *Dharmatā* in various ways, and according to various pleasing desires and various minds of all the living beings, blessing (*adhiṣṭhāna*) *Dharmatā* in various words, letters, dialects, and sounds, preaches the way of *Mantra*. What is the way of *Mantra*? O! Lord of Secrets, it is to bless (*adhiṣṭhāna*) the written letters.[226]

According to *MVS*, the form of various mantras is *mantratā* (mantra itself, or mantraness), which exists as *dharmatā*. In short, *mantratā* is *dharmatā* which denotes the true reality of

all phenomena.[227] The form of various mantras consists of various words, letters, languages and sounds. But when they are blessed by the *Tathāgata*, they become real mantras. When any word is blessed by the *Tathāgata*, the word becomes mantra, it does not remain a mere word. Here, we are aware of the term *adhiṣṭhāna*. What does this word mean? The term *adhiṣṭhāna* derived from *adhi* (besides, over) and *ṣṭhā* (to stand), literally means that which stands besides or over. It is a "position," specially an "authoritative position" which stands over, and the "power" associated with such a position.[228] In the Tibetan translation it is *byin rlabs* [or *byin gyis* (*b*) *labs pa*] which lit. menas "power wave."[229] In Chinese, it is translated *chia-ch'ih* (加持) *chia* = to add, to increase· *ch'ih* = to hold, support) which means "to add a power and hold it." Thus, the term *adhiṣṭhāna* used in this Sūtra, can be defined as empowerment by the blessing of the enlightened one.

Then with what does *Tathāgata* empowers the words to make mantra? The commentary on *Mahāvairocanasūtra* explains:

> Thus, *tathāgata* blesses the words, and letters with the real meaning of *Mantra*. If it is said that there is other worldly words and letters except *Dharmatā*, that is a false mind and wrong thought. How on the earth one can attain the true reality?[230]

"The real meaning of mantra is *mantrata*" (as *dharmatā*), that is, the true reality of all phenomena. When all the worldly words and letters obtain the real meaning of mantra by the blessings of *Tathāgata*, they become real mantras. That which empowers the words and the letters is to make them get the real meaning of mantra. Hence, we can see what empowers the words and letters is to make them symbolize the *mantratā*. That is, mantras as such are nothing but words and letters. Through *adhiṣṭhāna* of the Buddha, they become the symbol through which mantra is pursued. In other words, when *mantrata* is identified with *dharmatā*, mantra functions

as a symbol.[231] One who approaches mantra through "the gate of mantras" it is called "*Bodhisattva* who practises the discipline of the *Bodhisattva* through 'the gate of mantra.' The name like this, about those who practise the mantra, had been never used in the group of *Kriyātantra* which is considered to have been compiled before *Mahāvairocana-sūtra.*"[232]

This symbol aspect of mantra is a kind of skilful approach to attain the *dharmatā* explained in the same Sūtra. In the Sūtra, the Lord of Secrets asks Vairocana Buddha about the cause, root and the ultimate of the "perfect wisdom (*sarva-jñāna*)." The Buddha answers, "*Bodhicitta* is the cause, *mahākaruṇā* is the root, and *upāya* is its ultimate."[233] As we know, *Bodhicitta* (Mind of Enlightenment) and *mahākaruṇā* (Great Compassion) are the most important elements of Buddhism in general. The phrase "*upāya* is its ultimate (*upāyaparyavasānam*)," reflects a singular trait of Esoteric Buddhism. It is very interesting to note that *upāya* is its ultimate rather than a device. The term *upāya* derived from *up-i* (to approach) signifies an "approach" and a "mean" used as an approach. In Kauṭilya's *Arthaśāstra*, *upāya* is a political approach and at the same time it is a political means, that is, a policy.[234] *Upāya*, in the religious sense, is, on the one hand, an approach to the Buddha and a means used for the approach by man, and on the other hand, it is an approach to man by the Buddha and a means used for that. In this sense, in the case of mantra and mantras, mantras are a means to approach mantra and a means of approach by man through obtaining the blessing (*adhiṣṭhāna*) of the Buddha. Then, this approach and a means were regarded as ultimate (*paryavasānam*) in Esoteric Buddhism. And both *adhiṣṭhāna* and *upāya* are the basic constituent element of the symbol system of Esoteric Buddhism.

The worldly words and letters become the mantras by the blessing of *Tathāgata* with the real meaning of mantra or *mantratā*. Then, how can *Tathāgata* bless the letters with the *mantratā*? Because he has the qualification or authoritative power. Thus, the same Sūtra writes:

> O! Lord of Secrets, *tathāgata* accumulated various merits through the various practices for the countless time. O! Lord of Secrets, in short, *tathāgata* showed the doctrine of mantra according to various pleasing desires of all living beings, with his all wisdom, the power of his all merits, the power of his vow, and the power of the blessing of all *dharmadhātu* or *dharma*-realms. What is the doctrine of mantra? That is the gate of the letter *A*, because it means that all the *dharmas* are originally unborn.[235]

With all the power attained through various practices, *Tathāgata* can bless the words and letters, and show the doctrine of mantra for the living beings. In other words, since *Tathāgata* enlightened the true reality of all phenomena, he can symbolize the contents of this enlightenment with any word and letter, and make it mantra through which all living beings can approach the state of *mantratā*, that it can enlighten the Dharma. Therefore, each of the various mantras are each a symbol of certain aspect of the true reality of all phenomena, formed through the enlightenment of *Tathāgata*. In other words, the mantras are the outer aspects of any teachings of the Buddha.[236]

The concept of mantra in Esoteric Buddhism culminates in its representing the Buddha itself. As we have seen, mantras symbolize the true reality which pervades in all of the phenomena. This means that the true reality also pervades in the mantras. Thus, the mantras are the Dharma's own representing patterns. In this way, if the *dharmatā* is the fundamental embodiment of the *Mahāvairocana Tathāgata* (*dharmakāya*), the various forms of mantras are its *adhiṣṭhānakāya*, or the manifestating body for the needs of sentient beings.[237] Thus, not only the mantra is made by empowering the worldly words and letters, and but also this mantra is just considered as the body of the Buddhas himself. Hence the text says.

> Thus, the practitioner must concentrate his mind and meditate upon this sound and letter. He himself should see the *adhiṣṭhānakāya* of Buddhas. If he can see the *adhiṣṭhānakāya*,

> immediately he sees the fundamental embodiment of the Buddha, or *dharmakāya*. When he sees the fundamental embodiment of the Buddha, he sees just himself.[238]

According to the passage, the practitioner enlightens the state of *dharmakaya* through meditation on mantra as the *adhisthanakaya* of the Buddha, and finally he realizes the identification of the Buddha with himself. From the point of view cited above, we can see the concept of mantra, that the *mantra* is the *dharmatā* as a true reality of all phenomena, and that the form of various mantras is the symbol of the Buddha. Further, mantras are the aspects of the active teachings of the *dharmakāya*. In this way, the text emphasizes on the meditation on the symbolizing meanings of the mantra. Thus it explains:

> Even small children recite these letters of *Siddham*. In *homa* sacrifice, the *rsis* of Veda did in the same way. However, now only in the gate of mantras of Esoteric Buddhism, that the letters of Siddham have the secret meaning is because that the letters were empowered with the true meaning of *Mantra*. If the practitioner recites them only with mouth, and if he does not meditates their meanings, although he gets the worldly benefits, how does he attain the Buddhahood which is not destroyed just like the nature of Diamond.[239]

We can cite the best example of the symbolic aspect of mantra in the theory of the gate of the letter *A*. Thus, *Mahavairocanasutra* says, "what is the doctrine of mantra? That is the gate of the letter *A*, because it means that all the *dharmas* are originally unborn."[240] In this regard, the *CMS* explains the theory of the letter *A* in detail. According to *CMS*, it has three significances, namely, unborn (*anutpatti*, 不生), non-existence (*śunya*, 空), and existence (*bhava*, 有). These significances are based on the non-existence (*śunyatā* 空), temporal existence (*prajñapt* . 仮), and the mean (*madhya*, 中) of the Mādhyamika school.[241] Thus the letter *A*

is the mother of all the voices (衆聲之母) which is the primordial sound or the mother of all the letters (衆字之母), and the basis of the doctrine of all *dharmas* (阿字是一切法教之本). Because the first sound produced through the mouth is the sound *A*. Without the sound *A*, there can be no word. Further, if the sound *A* is produced, it is based on the principle of *hetupratyaya*. The *dharma* which is produced by the *hetupratyaya*, has the origin and the basis. If we meditate on what is the origin of the letter *A*, we can realize that the realm of the unborn is the fundamental basis of the all *dharmas*. Which we realize in the realm of the originally unborn is that we enlighten the true nature of our mind (如實知自心). The enlightenment of the true nature of our mind is nothing but the perfect wisdom (*sarvajñāna*) of Mahāvairocana Buddha. With this reason, the letter *A* becomes the mantra of Mahāvairocana Buddha,[242] and this letter *A* is the best mantra among the gate of mantras, because numerous merits are accumulated in this one letter, and innumerable letters are produced through this letter *A*.[243] Thus the letter *A* is the place from which all the mantras are produced, and all the mantras depend on the letter *A*.[244] This kind of speculation on the letter *A*, has already seen in "the gate of forty-two letters beginning from *Prajñā-pāramitāsūtra*," and developed in "the gate of fifty letters" upto Vajraśekhara.[245]

This character of mantra is found at the later time in the Tibetan work. It says, quoting Vajraśekhara,

> The characteristic of mantra is the mind of all Buddhas, accomplishes the *dharma*-heart, possesses the *Dharmadhātu*—that is said to be the characteristic of mantras.

The work further writes,

> For this reason, it is said that mantra is the non-dual wisdom (*jñana*) of bliss-void belonging to the mind of all Buddhas, and it is said that mantra is the deities, and it is said that mantra is the calling after the characteristic of deities.[246]

Hence, considering these notions of mantra, modern scholars defines the mantra in the following manner: *Dharmatā* (法相) is called mantra. *Dharmatā* in this case indicates the true reality of all phenomena. In the inner side, the mantra symbolizes the true nature of our mind (自心實相), and in the outer and the worldly side, the mantra is a symbol of the real state of all the phenomena (萬物實相). Finally, the mantra represents one of the threefold secret action (三密活動, *tri-guhya*) of *dharmakāya*.

c. *Bīja Mantra and the Siddham*

The mantra such like *A* is called *Bīja* mantra. It is called *bīja* letter because many letters are produced from this one letter.[247] The seed contains potency and produces it, that is, many fruits.[248] The Seed mantra contains numerous symbolic meanings and it can produces numerous merits through doing meditation on it, just like the seed. This Seed mantra is usually made of the first, the middle, or the last letter of any mantra.[249] Thus, the *Bīja* is an essential seed of the mantra. Since the mantra symbolizes the character of a deity, the *bīja* is the most important symbolic form of the deity. In Esoteric Buddhism, especially, in the *maṇḍala*, every deity has its own *Bīja* mantra. When practitioner meditates on the mantra, he usually concentrates on the *Bīja* mantra of the mantra, and when he recites the mantra, he recites the whole mantra. Through such practice, he becomes identified with the character of the deity.[250]

The deity to which the practitioner chooses as his own deity is called *svādhi-devatā* or *devata* (Tib.: *yidam*).[251] This *devatā* is realized through threefold symbolic forms, Because the *devatā* is represented though three ways, namely, his mantra (especially, *bīja*), his *samaya* form, and his whole image.[252] Thus, we can realize the character of *devatā* through the three ways.[253] The mantra, especially the *Bīja* mantra, is divided into three mediums, i.e., its written form (形), its sound (音), and its symbolic meaning (義). The meditation on mantra is performed through these three

mediums. This kind of division of mantra was developed on the basis of the study of so-called *siddhaṃ*.[254] The word *siddhaṃ* became in common parlance a designation for "script," a colloquial equivalent of the literary word *lipi* after Gupta period in India, and the Chinese pilgrims adopted this term *siddhaṃ* for the form of the Indian script that they found in use there in the seventh to the ninth centuries.[255] The large number of Sanskrit Sūtras and commentaries introduced into China during this period were mainly in the Dhidaṃ script.[256]

As we know, the Vedic tradition always emphasized on the spoken language rather than written one. The written images of an alphabet, far from giving visual access to the sacred words of the Veda, were regarded as defilements of the holy sounds.[257] This is because what is of critical importance in script is not only its content or meaning (*artha*), but also its sound (*dhvani*). Indeed meaning was often considered radically to be subordinated to sound.[258] In Purāṇas, along with emphasizing on the oral tradition of the Veda, the written form of the Purāṇa came to function in somewhat analogous manner to the sound form, accepted view of the Purāṇas was that "the power lies in the form itself rather than in the meaning." Thus, it has been explained that the writing or copying of the text gets many good fruits and the gift of the text also obtains the same benefits.[259] In Buddhism the commitment to writing of the canon first occurred around 35–32 BC at a council in Sri Lanka.[260] Earlier to that the oral tradition in the Vedas and Upaniṣads has been equally strong. The full Buddhist development of the cult of book, in which not only its copying and presentation are enjoined, but also the worship of it with flowers, incense, and other articles of *pūjā*, is closely tied with the evolution of the Mahāyāna school.[261] It is not easy to support the case that the original impetus for such a cult may well have been of the Buddhist, and the Hindus got the same in debt from the Buddhists, what may in fact be true is that there are many similarities between the two tradition.[262] In Buddhist tradition the shift from an oral to a written tradition toward

the texts was due to the need to establish more permanent and stable centres of cultic activity.[263]

The cult of written book in Buddhism, especially, the writing or copying of the Sūtra was more emphasized in the Siddham scripture. The Siddham script has been laying more emphasis on the written form rather than on the sound of the words. Because for the Chinese, the written formulas were, in many ways, more important than the spoken ones, that is, in Chinese culture, one notices a tendency to attach more importance to visual than to audible impression. Thus, with regard to the Indian script, Amoghavajra set himself a double task. First, to evolve a unified system of transcribing Sanskrit sounds with Chinese characters.[264] Second, to propagate in China the correct writing of the Indian script.[265] However, at the same time Amoghavajra and the other Esoteric masters again stressed that even mantra transcribed as accurately as possible with Chinese characters could never be as efficacious as those written in the original Indian script.[266] This is because that the original sound of Indian script is not correctly reproduced in the transcription with Chinese characters, because the Chinese characters are far apart from those of the Sanskrit.[267] More attention was paid to the form of the Siddham letters. Accordingly, what man acquires from a letter became to be its form and meanings, instead of its sound and meanings,[268] and especially the primary concern was the studies of its significance. Thus a value judgement was shifted from "the sound-theory of mantra" to "the significance (*artha*) of mantra."[269] Particular importance was placed on the efficacy of mantras and seed syllables composed in Siddham script. This was specially because Siddham in far eastern countries was never used for anything but sacred writings.[270] Thus the Siddham letters have been broadly used for the symbols of any deities, especially the *bīja* of deities. Besides, the Siddham assumes its place in Chinese culture as a special branch of calligraphy. Thus, the Siddham became the style of writing favoured by Chinese Buddhists above all others for Sanskrit *mantra* and *dhāraṇī*.[271]

The study of Siddham was pursued in three areas, that is,

the study of Siddham formation, that of sounding and that of meaning.[272] These three divisions of the study of Siddham were applied to the practice of the mantra, especially the *Bīja* mantras. Every mantra is represented through its written form, its sound, and its meaning. Thus, the symbolism of the *bīja* of any deity culminates in these three divisions of the Siddham.[273] In course of time, the meanings of mantra were divided into those of two levels, namely, "the surface meanings of a word" (字相), and "the profound meaning of a word" (字義). The former is simply a literary meaning and the latter has the deeply symbolized significance.[274] This symbolized significance means the teaching of the Buddha, that is, the *dhāraṇi*.[275] As the result of this, the mantra is considered the preaching of *dharmakāya* in Shingon Buddhism.[276] Thus, in the triad symbolizations of the Buddha,[277] viz., the Buddha's mind, speech, and body, the mantra becomes the symbolization of the Buddha's speech. Therefore, the monosyllable becomes no longer gibberish letter. They have a meaning. Their combinations as mantras are not merely a string of isolated items, but also they form an organic whole.[278]

Therefore, *mantra-dhāraṇī* become a kind of main element in the doctrine of Esoteric Buddhism, not merely a associating element. Because it symbolizes both the place as the true state of *Tathāgata*, where the practitioner must attain, and the method through which the practitioner can cultivate the true nature of *Tathagata* in his mind, when the *mantra-dhāraṇi* is practised within the rule of rituals.

4. Mantric Practice and its Purpose

a. *The Purpose of Mantra*

As we have seen, the concept of mantra have been developed for a long time, from *paritta* in Pali canon to *mantra-dhāraṇi* in Esoteric Buddhism. According to the concept of mantra, the purpose of mantra have also been various. The *paritta* is performed on a variety of occasions for a variety of purposes.

It is no exaggeration to say that *paritta* plays a vital role in all religious and secular activities in the life of Buddhists, especially, the Sinhala Buddhists. It purports to create a climate of general well-being by warding off dangers and fears arising from disease, malignant spirits, unfavourable planetary conjunctions, accidents, bad luck, baleful omens, unpleasant dreams, etc. In short, the *paritta* is performed to protect the life of Buddhists from various calamities on diversity of occasions, namely, domestic (private), social (public), religious, political, and other special occasion.[279] In the same way, the *vidyā* was used in the early Buddhist Saṅgha and early Mahāyāna Buddhism.

Along with the *vidyā*, the *dhāraṇī* occurred in the Mahayana Buddhism. The purpose of *dhāraṇī* has been changed according to the changing phases of the concept of the *dhāraṇī*. We have always mentioned that there are two kinds of purposes, viz., "to hold the good teachings" and "to protect oneself from evil," as described in *PPS* of Nāgarjuna.[280] *MP* writes about the twenty virtues of *dhāraṇī*. It says that if one listens, receives, recites, reads, retains the gate of forty-two letters, and preaches it to the others, he must attain twenty virtues, such as having the power of retention, the collection of good *dharma* and avoidance of bad *dharma*, understanding of the teaching of the Buddha, the attainment of the wisdom, preaching *dharma* well without hindrance, etc.[281] According to these twenty virtues, the main purpose of the *dhāraṇī* is not only to get the power of retention and the good preaching of *dharma* (*pratisaṃvidāṃ pratibhāna*), but also to get some superpowers. The teaching of *dhāraṇī* becomes more clearer in the theory of eight-*dhāraṇī*s of *TTC*. The *TTC* explains the eight-*dhāraṇī*s which describe the functions of *dhāraṇī*, mainly, as retaining the *dharma* with the power of remembrance and the preaching of the *dharma* correctly and without hindrance.[282] Mahāyāna Sutras generally explain this sort of the function of *dhāraṇī*. The *dhāraṇī* protects the *dharmabhāṇaka*,[283] and it gets various worldly and beyond worldly benefits, including curing of various kinds of diseases and getting perfect wisdom.[284]

The function of *dhāraṇī* in Mahāyānasūtra, generally speaking, is divided into two types. First, the *dhāraṇī* enables one to get the power of retaining the Dharma, and thus to attain perfect wisdom, along with these virtues, the *dhāraṇī* makes the teachers of Dharma preach the Dharma well without any hindrance. Secondly, with these virtues, the *dhāraṇī* protects the Dharma and the teachers, and enables one to be free from various calamities. Esoteric Sūtras continue to keep this tendency. The early Esoteric Sūtras mostly keep the purpose of the worldly benefits, whereas the middle Esoteric Sūtras usually aim to get the Buddhahood.[285] Thus from the later Sūtras of early Esoteric Sūtras, the cultivation of *Bodhicitta* was seen as the purpose of *dhāraṇī*.[286] Furthermore, the worldly purpose of mantra had been classified into three or five categories.[287] However, the purpose of mantra (*dhāraṇī*) has been systematically rearranged in the Sūtras and Sāstras. The result which comes from the practice of mantra, is called *siddhi*.[288] We can see that how the texts describes various *siddhis*.

Vijayayogakalpa, a ritual manual, says that there are two types of *siddhis*, namely, the worldly *siddhi*, and the spiritual (non-worldly) *siddhi*.[289] It further divides the worldly *siddhi* (有相悉地) into three *siddhis*, that is, the higher *siddhi* (上悉地), the middle *siddhi* (中悉地), and the lower *siddhi* (下悉地). The lower *siddhi* means the attainment of worldly benefits, viz., the long life, good luck, mundane knowledges and merits, etc. The middle *siddhi* is for hiding the body, and to become a *Cakravarti* in the *siddhi*. The higher *siddhi* indicates the achievement of the *Bodhisattva*'s body between the fifth *bhumi* and eighth *bhumi*.[290] The spiritual *siddhi* also has three *siddhis*, namely, the lower *siddhi*, the middle *siddhi*, and the higher *siddhi*. The lower *siddhi* indicates the three *siddhis* of the worldly *siddhi*. The middle *siddhi* means the attainment of the *svadevata-hood* and achievement of the *nirmanakaya* or the *Bodhisattva*'s body of tenth *bhumi*. The higher *siddhi* is generally named the realization of the world of *Vairocana Tathāgata*.[291]

The division of *siddhi* is classified according to the process of the practice. This division of the *siddhi* is clearly seen in *CMS*. According to the *CMS*, the achievement of *siddhi* is originally to dwell upon the *Bodhicitta*.[292] The dwelling upon the *Bodhicitta* may means the realization of one's own mind as it really is (如實知自心). *CMS* says that the *Bodhicitta* is the achievement of the highest enlightenment at the eleventh *bhūmi*. Thus, this *siddhi* is called the highest *siddhi* (*anuttara siddhi*, 無上悉地), which is equal to the spiritual *siddhi*. But in order to get this *siddhi*, one must pass through many stages of practice. We can see five stages of practice which are named as five *siddhis*. These are the faith (*śraddhā*), the entering *bhūmi*, the five supernatural powers (*pañcābhijñā*), the *dviyāna* (*Śrāvaka-* and *Pratyeka-buddha*), the enlightenment of Buddhahood.[293] The faith means the stage before tenth *bhumi*, and the second stage is the entrance of the tenth *bhūmi*, i.e., the entrance of the first *bhūmi*, *Pramuditā* (joy at having overcome the former difficulties and now entering on the path to Budhahood). The five supernatural powers are *divyacakṣu* (instantaneous view of anything anywhere in the form of realm), *divyaśrotra* (ability to hear any sound anywhere), *paracitta-jñāna* (ability to know the thoughts of other minds), *pūrvanivasānusmṛti-jñāna* (knowledge of all former existences of self and others), *ṛddhisākṣat-kriyā* (power to be anywhere or do anything at will). This stage is the state from first to fourth *bhūmi*. The two vehicles are the attainment of the stages, *Śrāvaka-*and *Pratyeka-buddha*. The state of from fifth upto eighth *bhūmis* is the *siddhi* in this stage. The *siddhi* of the attainment of ninth to tenth is called the final stage, the attainment of Buddhahood.[294]

These *siddhis* refer to the changing states of the mind of the practitioner as well as the outer phenomena. We can come across this fact in the *CMS*. It mentions that there are three places of *siddhis* (悉地宮). The higher one is the state of the pure land of Vairocana (金剛淨土), the middle is the state of the pure land of this world, and the lower one is the

state of the land of all the *devas* and *asuras*.[295] Since the place of *siddhi* means the place in the mind, namely, the state of mind of the practitioner, the three places of *siddhi* indicate the state of mind which the practitioner attains according to the process of the practice. It may be related to the *trimithyāgraha* (three false grasping minds) which are removed through the three *kalpas*,[296] and to the ten *bhūmis*,[297] because each stage of *siddhis*, as we have seen, is the fruit which comes as a result from the attainment of the *bhūmis*, actually the state before ten *bhūmis*, the state of ten *bhūmi*, the state after ten bhumi. This means, generally speaking, that the *siddhis* result from the state of the mind which the practitioner achieves through the level of mantric practice. Thus, depending on the each state of mind, the each outer visible *siddhi* appears. Thus, *MVS* informs us that there are two kinds of *siddhis*. One kind is that of the worldly *siddhi* or the *siddhi* with form, which may indicate the visible worldly benefits. The other is the spiritual *siddhi* or formless *siddhi* which may refer to inner spiritual enlightenment.[298] Besides, in the later Esoteric Buddhism, we can find various kinds of *siddhis*.[299] especially *Sadhanamāla* describes the various *siddhis* along with *sādhanas* through which the *siddhis* are obtained.[300]

Considering foregoing passages, we can broadly divide the purpose of mantra, that is, the worldly *siddhi*, and the spiritual *siddhi*.[301] The worldly *siddhi* partly includes the mundane benefits, but the spiritual *siddhi* is the perfect inner enlightenment which is the final goal of the mantric practitioner. However, although there are broadly two kinds of *siddhis* in the practice of mantra, these are not fundamentally different from each other. Buddhism generally teaches that the world (*dharmadhatu*) is the object of the "mental perception" (*manovijñāna*).[302] In Esoteric Buddhism, it is clearly said that the worldly phenomena originally are just the appearances of the absolute truth.[303] The absolute truth can be shown to the unwise beings through the worldly things. Thus, we can understand the

absolute truth through the temporal phenomena.[304] The phenomena which disappear by the destruction of the causes, and which occur by the rise of the motives, are just the vital activities of the absolute truth. Hence, Buddha takes recourse to phenomena of this lowly world to explain supramundane varieties, because humanity is familiar with these phenomena.[305]

From the point of view cited above, it can be said that the mundane *siddhis* are the fruits which appear according to each process of getting the supramundane *siddhi*, which is the final goal, for the practitioner, and that in the same way, the mundane *siddhis* are the various fruits resulted from the skilful activities of the enlightened one who already got the spiritual *siddhi*. In other words, the worldly *siddhis* are the various aspects resulting from the spiritual *siddhi* in the position of Buddha. Thus, they seem to be different in the situation of the practitioner, on the one hand, they are basically the same fruits as the various aspects of the spiritual *siddhi*, to the Buddha, on the other hand. Because the worldly phenomena are the concrete activities of the absolute truth. Accordingly, we can conclude that the purpose of mantra is numerous mainly the worldly one and the spiritual one, but these are basically the same things according to the position of absolute truth. However, the practitioner should not dwell on the attainment of worldly fruits, but shall continue making effort till he achieves the spiritual fruit. Because when he gets the final goal, he can attain all the *siddhis*. Besides, it is also interesting to introduce the three categories of mantra in operation as experienced by a practitioner who lived in Tibet. He made categorized three types of operation of the mantra, i.e., subjective, apparently objective and actually objective.[306] These are also broadly spiritual fruits and worldly benefits.

b. *The Practice of Mantra*

The real *raison d'être* of mantra consists in its organization in ritual.[307] Mantra has been used as a fundamental element

of every ritual in Esoteric Buddhism, and thus without mantra no ritual is performed.[308] As the mantra is divided into its written form, its sound, and its significance, the practice of mantra consists of its recitation and meditation on it. The form and significance of mantra are the object of the meditation, and the sound is the object of the recitation.[309] But the recitation and meditation are not separated in a real practice, they are simultaneously performed. Thus the practice of mantra usually translates into *nian song* (念誦)[310] in Chinese. The term *nian* (念, *smṛti*) means to "reflect" or "recollection," and *song* (誦) means "to recite." Thus the term implies certain relation between recitation and meditation in the practice of mantra.

There are varieties of the method of the recitation of mantra. The *MVS* gives the way in detail. It broadly classifies the recitation of mantra into four kinds. These are "contemplative recitation" (心想念誦, *xīn-xiang-nian song*), "preliminary recitation before offering any things" (先事念誦, *xian-shi-fa-nian song*), "recitation accompanying real offerings" (供養念誦, *ju-zhi-nian song*), "recitation of realization" (作成就念誦, *zuo-cheng-jiu-nian song*).[311] This classification is based on the method of recitation. One of the Vajraśekhara Sutras mentions four categories of recitation classified by the pattern of the sound of recitation. They are "sound-recitation" (音聲念誦, *yin-sheng nian song*), "*vajra-japa*" (金剛念誦, *jin gang nian song*), "*samādhi japa*" (三摩地念誦), and "*truth-recitation*" (眞實念誦, *zhen shi-nian song*).[312] These four kinds of recitation are most popular type of recitations. The *yoga kalpa* explains the first three recitations which are mentioned above, although it calls the *samādhijapa* as the "letter-recitation" (字念誦, *zi-nian song*) and lists, instead of the truth recitation, *rupa-japa* (色念誦, *se nian song*) which is to meditate on the *mudra* on the chest while reciting.[313] We can see these four kinds of recitations mentioned in another work which gives, instead of "truth-recitation," "subduing *Mara-japa*" (降魔念誦, *jiang-mo-nian*

song) that is to recite with loud sound.[314] *Hizoki* (秘藏記), a famous work in Japanese, gives two more recitations besides the first three ones, namely, "light-recitation" (光明念誦, *guang-ming-nian song*), and *padma-japa* (蓮華念誦, *lian-hua-nian song*).[315] The former is the *japa* which is to meditate on the breath as the ray of light during recitation, and the latter is *japa* which is to recite with making the sound that only the practitioner can hear. But the *Cundī-dhāraṇī* explains only two kinds of recitation, namely, "sound-recitation" (聲念誦, *sheng-nian song*), and *samādhi-japa* (三摩地念誦).[316] In this context, *Yuen thang sin yao* (圓通心要) gives five kinds of recitations which are the most helpful for practice. These are named as "yogic *japa*" (瑜伽持) which is to recite the mantra mentally with meditating on the letters of mantra at the moon disc of the adept's mind, "through breathing recitation" (出入息持), *vajra japa* (金剛持) which is to recite mantra in the mouth, "subtle sounding recitation" (微聲持), "loud sounding recitation" (高聲持).[317] Considering all the classificactions of the recitations mentioned above, we can find that they are in a very close relationship to that of the *japas* in Hindu tradition, that is, *vācika* (loud voiced), *upāṃśu* (low voiced), *mānasa* (mental).[318] Thus, although we can rearrange them into two or three categories, but they are broadly grouped into two types. One is the recitation with making any audible sound (音聲念誦, *yīn-sheng-nian song*), the other is the recitation with the mind (觀想念誦, *shim-xiang-nian song*) namely the one which is to meditate on the letters or the significances of the mantra without sound.[319] Of them, the meditative recitation is considered more important in Esoteric Buddhism. Because the practice of mantra is based on the three aspects of mantras, viz., the written form (形), the sound (音), and the significance (義). These are considered the image, the sound, and the significance of *devatā*, respectively. In short, the mantra is just the representative of the characteristics of the *devatā*, which the *sādhaka* seeks to experience in his life. Thus, through meditation on the three ways of mantra, he can experience

the character of *devatā* in this very life.[320]

This classification of the practice of mantra shows that the practice of mantra is based on the sound and significance of the mantra. The sound-recitation has to do with the sound of mantra, and the meditative recitation is related to the significance of the mantra. As we have seen, the mantra consists of certain verbal sounds which are the various phases reproduced from the primordial sound (*matrix*).[321] The sounds of which the mantras consist, are the various expressions of the primordial sound. Thus, the recitation of mantra means the re-experience of the sounds which the mantra contains. The sounds of mantra, which the practitioner experiences lead one to concentrate his mind on the sounds and finally to experience the primordial sound. The significance of mantra means its symbolic meaning. Although the mantra has its literal meanings, the meanings in the mantras are interpreted the symbolic significances in general. In this way, the sound is also a kind of symbol, sound is the symbol of certain truth. Therefore, in mantric practice the sound and symbol are two main frames through which the mantras function.

5. Some Important Mantras

The nature of mantra is mantraness (*mantratā*), which is also the *dharmata*. Thus, the nature of mantra is the Mind of Enlightenment (*bodhicitta*) which is enlightened by the *Tathāgata*. Hence mantras are the various expressions of the *mantratā* by the empowerment of the *Tathagata*.[322] In other word, mantras are the symbols of *dharmatā* in terms of universality, and of the pure mind in the terms of human beings. The ordinary letters which symbolize the *mantratā* by the empowerment of *Tathagata*, can be mantras. Because of this, there can be numerous mantras. Thus, these mantras have been classified into certain categories. The categories are based upon the length of the mantra,[323] the form of the structure,[324] the preacher of mantra,[325] and the gender.[326]

Besides these, there are the divisions of the three families or five families.[327] Finally, there is the mantra of both *Garbhamaṇḍala* and *Vajradhātumaṇḍala*.[328] Thus there are innumerous mantras and each mantra has its own characteristics. However, it is worth noticing that there are two ways to interpret the mantras, namely, the position of the mantra itself (隨自意門), and the comparative position of the mantra to the others (隨他意門).[329] Every mantra is substantially the symbol of an aspect of the truth, i.e., the state of Vairocana Buddha. But the mantra can be understood at various levels according to the levels of practitioners[330] and the aspect of the truth which the mantra symbolizes. Thus, every mantra is the same as the representative of Vairocana Buddha in the position of the Buddha, whereas, every mantra is different as each different aspect of Vairocana Buddha in the existence of each mantra.

Among these mantras, we will discuss some significant mantras which are selected because of its popularity and the importance in the practice. The selected mantras are the three syllabled *dhāraṇī-mantra*, the five *abhisaṃbodhi mantras*, the six syllabled mantra, etc. We will further examine the characteristics of these mantras, especially by putting emphasis on the fundamental aspects of the vibration and the symbol of the mantras.

a. *The Three-Syllabled Dhāraṇī-mantra*

The three syllabled *dharaṇī-mantra* is the *Oṃ Āh Hūṃ*. *MYW* calls this mantra as three syllabled *dhāraṇī-mantra* (三字總持門) and interprets the three syllables: The *Oṃ* symbolizes the Mahavairocana Buddha, the *Āh* the Amitāyus Buddha, and the *Hūṃ* the Akṣobhya Buddha.[331] This three syllabled *dhāraṇī-mantra* is treated as the root mantra (*mūlamantra*) in all Buddhist tantric literature.[332] Because the three syllables are the main *Bīja* mantras in Esoteric Buddhism. As we have seen, the *Oṃ* have been treated as the most important *bīja* from the time of the Vedic period. Although Buddhism shares a common feature with the teaching on

the *Oṃ* in the Upaniṣad, its evolution is not the same. In Buddhism, it depends on the position which the symbol occupies in the particular mantric tradition and in relationship with other symbols within this tradition.[333] Therefore, *Oṃ*, in Buddhist tradition, stands in the beginning of the mantric formula, but never at its end. *Oṃ* has been regarded, from the earliest times of Indian history until the present day, as a universal sound from which all sounds are produced. The *O*[334] in *Oṃ* is rounded, all-inclusive sound. By superimposing the *anusvāra*[335] upon this sound, it is converted into the mantric seed-syllable *Oṃ*. *Oṃ* is like the opening of our arms to embrace all that lives. It is like a flower that opens its petals to the light of the sun.[336] Thus, *Oṃ* is the ascent towards universality, while *Hūṃ* the descent of the state of universality into the depth of human heart.

Thus, *Oṃ* appears to someone as a symbol of a divine universe, to the others as a symbol of infinite power, a boundless space, and a infinite being or as eternal life. There are some to whom it represents omnipresent light, others to whom it means universal law, and again others who interprets it as omnipotent consciousness, as all-pervading divinity, or in terms of all-embracing love, cosmic rhythm, ever-present creativeness, or unlimited knowledge, and so *ad infinitum*.[337] Hence, the *Oṃ* stands like the sun in the centre of *maṇḍala*, the place of *Vairocana*, the "Sun Buddha," the radiant One. We can meet with many passages in which the *Oṃ* represents the Vairocana Buddha. *Desāntapālapati*, an Esoteric Sūtra, says that the *Oṃ* represents the three bodies, or *tri-kayas*, and that the *Oṃ* is the mother of all *dhāraṇīs*.[338] This Sūtra again writes that the *Oṃ* is the essential body of the Vairocana Budhha.[339] Thus, this Sūtra claims that the Śakyamuni Buddha attained the Buddhahood through the meditation on the *Oṃ*, after he failed to achieve the Buddhahood through the practice of the hardship.[340] *Yogamahātantrarāja*, a Yoga Sutra, also says that the *Oṃ* is Mahāvairocana Buddha.[341] Besides these, *Saṃgrahasatyasūtra* considers the *Oṃ* as the *bīja* of Vairocana Buddha.[342] The

Kukai is of the opinion that the *Oṃ* has five significances, namely, *namaḥ*, *pūjana*, *prabodhanam*, *damanam*, and *trikāya*.[343]

The *bīja Hūṃ* is one of the most important mantra in Buddhist practice. *Oṃ* and *Hūṃ* are like counterpoint in a musical score. *Oṃ* is the infinite, but *Hūṃ* is the infinite in the finite, the eternal in the temporal, the timeless in the moment, the unconditioned in the conditioned, the formless as basis of all form. *Hūṃ* is the Wisdom of the Great Mirror, which reflects the void as well as the objects and reveals the emptiness in the things as much as the things in the emptiness.[344] *Oṃ* is like the sun, but *Hūṃ* is like soil, into which the sun's ray must descend in order to awaken the dormant life.[345] This means that *Oṃ* is like the universal life-force, while *Hūṃ* is like the universal life-force in each individual being.

The *Hūṃ* consists of an aspirate *H*, along with the vowel *Ú*, and the closing nasal *Ṃ*. The aspiration is the sound of breath, the very essence of life, the sound of *prāṇa*, the subtle life-force, the *ātman* in its origin, not yet geocentrically distorted, individualized form, that is to say, the ever in- and out-flowing, all-embracing vital force. The long vowel *Ū* is the sound of the deep, vibrating fourth in the *anusvāra*, where it merges into the inaudible. *U* is the lower limit in the tonal scale of the human voice, the threshold of silence, or as it is expressed in Tibetan "the door of the inaudible" (*U ni thos pa med paḥi sgo*).[346] By superimposing *Oṃ* on them, it becomes *Bīja* mantra. Thus, as mentioned above, if *Oṃ* is the ascent towards universality, then *Hūṃ* is the descent of universality into the depth of human heart. Therefore, it is said that *Hūṃ* represents the "mind free from all thought-contents or concepts (*ḥzin daṅ bral paḥi sems*)."[347] We can see the same content in *Prajñāpāramitā hudhi vyākhyā*, that the *Hūṃ* symbolizes the Enlightened mind (*bodhicitta*).[348] And this text analyzes the *Hūṃ* into four parts, namely, *H*, *A*, *U*, and *Ṃ*.[349] In this context, the *Tattvasūtra* writes that the *Hūṃ* represents Akṣobhya Buddha,[350] whose main character is *Bodhicitta*. The active reflex of *Akṣobhya* is

Vajrasattva which is turned towards the world. The *Vajrasattva* which is an active essential life-force of the Dhyāni Buddhas, . . . so the force which integrates all Dhyani Buddhas . . . is also the life-force which integrates the elements of our personality in human beings. Thus, the *Hūṃ* becomes the symbol of ultimate integration.[351] In accordance with such reasons, the *Hūṃ* is, in its highest potentiality, in the symbol of the integration of all Dhyāni Buddhas as well as the simple symbol of *Akṣobhya* depending upon its applications. From the above points of view, it is clear that the *Oṃ* is just like raw material, the universe in its pure suchness and objectivity, or the *conditio sine qua non* of all that is or appear in form, whereas the *Hūṃ* contains the experience of this suchness plus that of all its modifications, and so it comprises both unity and diversity.[352]

Therefore, in mantric practice, the *Oṃ* precedes the *Hūṃ*, and the *Oṃ* potentially contains all other seed-syllables, and can only be experienced after all these seed-syllables have become actualities in the process of meditation, in the same way *Hūṃ* contains the experience of *Oṃ* and becomes the living synthesis of all the fivefold Wisdom. The five parts of which *Hūṃ* is composed in its visible form (in Indian as well as in Tibetan script), correspond to the five Dhyāni Buddhas and their wisdoms. The vowel *Ū* which forms the lower part of the *Hūṃ* corresponds to the Wisdom of *Amoghasiddhi*, which "accomplishes all works" (*bya ba grub paḥi ye śes*). The body of the letter *H* corresponds to the "Distinguishing Wisdom" (*so sor rtogs paḥi ye śes*) of *Amitābha*. The head[353] of *H* corresponds to the "Wisdom of Equality" (*mñam pa ñid kyi ye śes*) of *Ratnasambhava*. The crescent corresponds to the "Mirror-like Wisdom" (*me loṅ lta buḥi ye śes*) of *Akṣobhya*. And the flaming drop to the "*Dharmadhātu* Wisdom" (*chos kyi dbyiṅs gyi ye śes*) of Vairocana Buddha.[354] These parts possess a colour corresponding to its Dhyāni Buddha, green, red, yellow, white, and blue, respectively.[355] Here, we notice that the mantric symbol is not only audible and speakable, i.e., inner and outer sound, but also visible form. The *bīja Āḥ* is

the basic sound of all languages. In its short form it is potentially inherent in all consonants, so it need not be written in Devanāgarī and Tibetan. The sound *Ā*, in its tonal as well as in its mantric value, stands in the middle between the all-inclusiveness of *O* and the depth of *Ū*. The *Āh* is horizontal in movement and expresses the faculty of speech and thought.[356] As we always have discussed, *A* is the first sound of the new-born child. It is the first expression of communication with and recognition of others and surrounding world. It is the expression of wonder and direction. This is the *Bīja* mantra of *Amoghasiddhi*.[357]

In foregoing passages, we discussed each *bīja* of the three syllabled mantra, *Oṃ Āḥ Hūm*. According to their character, it can be said that the three syllables are related to body, speech, and mind. Hence, the syllables represent the universal Body, Speech, and Mind which correspond to three psychic centres, viz., head, throat, and heart, in human body. Because *Oṃ Āḥ Hūm* is considered the symbol of *Vairocana*, the Body of all *Tathāgatas*, symbol of *Amitābha*,[358] the Speech of all *Tathāgatas*, and the symbol of *Akṣobhya*, the Mind of all *Tathāgatas*, respectively.[359] The three universal Body, Speech, and Mind, whose experience has been condensed into the *Bīja* mantras *Oṃ Āh Hūm*, are intimately related to the doctrine of the three Bodies, that is, *Dharmakāya*, *Sambhogakāya*, and *Nirmāṇakāya*, respectively, in which an Enlightened One, a Buddha, manifests himself on the three planes of reality, i.e., the universal, the ideal, and the individual in the same order.[360] In short, the three manifestations mean that from the level of the universal law (the origin, *Dharmakāya*) to the plane of ideal perception and idealization (the inspiration, *Sambhogakāya*) of mantric sound and inner vision, consciousness, finally crystallizes on the plane of human realization (the expression, *Nirmāṇakāya*).[361]

Therefore, in practice, the *Oṃ* symbolizes the principle of the all-embracing universal body, realized in the Crown

(Brain) centre. The *Āḥ* symbolizes the principle of the all-embracing mantric speech or creative sound, realized in the Throat centre. The *Hūṃ* symbolizes the principle of the all-embracing love of the enlightened Mind of all Buddhas, realized in the Heart centre.[362] And in practice of breathing, the practitioner breathes out gently through the nostrils reciting mentally *Oṃ*, visualizing at the same time the form of the letter as white. Then he inhales the air slowly and steadily, reciting *Hūṃ*, and visualizing it as of blue or of black colour. Then the inhale air is retained within the body for a while reciting *Āḥ*, and visualizing the form of the syllable as of red colour. But the order of the syllables can be changed by the practitioner from one to *Oṃ* (for inhalation), *Āṃ* (for retention), to *Hūṃ* (exhalation). Also it is more usual either to count the breaths or to repeat the syllables, seldom are the two done together.[363] Through this practice, together the three syllables prepare and purify the adept's mind for yoga he is about to perform. Thus, in this way, this three syllabled mantra corresponds to the various threefold sets.[364] Here, we can see that this set has an element of memorial device, the *dhāraṇī*, on the one hand,[365] but the meaning of these three *bījas* conjoined into the mantra transcends the forms of individual symbolization, on the other hand, that is to say, these *bījas* are here jointly applied to the highest plain of existence, in which all the singular aspects of the Dhyāni Buddhas merge into one and vanish.[366] Hence, this *Oṃ Āḥ Hūṃ* are considered together as constituting a single mantra.[367]

There are many mantras[368] which are conjoined with this three syllabled mantra. These mantras have multi-dimensional significance and are used in the preparatory rite, for examples, for making offerings,[369] for invocation of deities invoked during the yoga,[370] and for purifying the place which is chosen for the practice.[371] Besides these, the *Guru* mantra is used, whereby the visualized form is endowed with life-force and the union with the guru is achieved.[372] Hence, we

see the clear symbology of the three syllabled mantra, along with the sound aspect of it.

b. *The Mantra of the Five Abhisaṃbodhi Meditation*

The mantras of the *Abhisaṃbodhi* meditation are the typical mantras which are used for the meditative transformation. Here the mantras of the *Abhisaṃbodhi* meditation means the mantras which are used in the fivefold meditation or the five *Abhisaṃbodhi* meditation (五相成身觀) which is described in *Tattvasaṅgrahasūtra*.[373] The fivefold meditation as literal, has five stages of meditation of which each one has its mantra. The five stages are the processes through which one achieves (Mahāvairocana) Buddhahood. The names of these stages are: Revelation-Enlightenment resulting from Discrimination (*pratyavekṣaṇā*,通达心), Revelation-Enlightenment resulting from the resolve of highest enlightenment (*parama bodhicittotpada*,菩提身), Revelation-Enlightenment resulting from the firm thunderbolt (*dṛḍha-vajra*,金刚心), Revelation-Enlightenment resulting from thunderbolt composition (*vajrātmaka*, 金刚心), and Revelation-Enlightenment resulting from equality with all the *Tathāgata* (*sarvatathāgata-samatā*, 金刚界大日身).[374] Each stage can be completed through the contemplating intensely the meaning of each mantra.[375] The mantras are the descriptions of what the *sādhanā* will is, or of what will happen. Thus, these are called, as Agehananda Bharati says, the mantras establishing identity of *sādhana* with what he will be. Therefore, these mantras consist of literally meaningful words,[376] but the meanings of the mantras are again interpreted symbolically. For example, when practitioner contemplates upon the meaning of the mantra *cittaprativedhaṃ karomi*, muttering the mantra, it means that he realizes firmly the Enlightened Mind being behind (or free from) the current defiled mind. In the next stage, he cultivates the very mind, through the contemplation of the mantra *Oṃ bodhicittam utpadayāmi*,

while muttering it. The term *vajra* literally means the imperishable jewel, the diamond, but here it means the universal Enlightened Mind which pervades everywhere. Thus, when one contemplates the mantra *tiṣṭha vajra*, it means that this *sādhanā* convinces the Enlightened Mind in his current mind to be the same as the universal Enlightened Mind, that is, the *Mahāvairocana*'s character in his mind. Following this stage, the whole life, i.e., the body, the speech, as well as the mind of the adept is conceived as that of *Mahāvairocana Tathāgata*, immediately after contemplating the mantra *vajrātmako Haṃ*. Finally, the practitioner comes to make his daily life as an aspect of the *Mahāvairocana Tathāgata*, through contemplating upon the significance of the mantra *Oṃ yathā sarvatathāgatas tathā'haṃ*. Thus, the mantras symbolize the transformative processes of the practitioner into the Original State of himself.[377]

c. *The Six-Syllabled Mantra*

The six-syllabled mantra indicates the mantra *Oṃ-Ma-Ṇi-Pad-Me-Hūṃ*. This mantra is the most important mantra in Buddhism. The origin of this mantra is unknown, but the texts in which the mantra is described are the *Kāraṇḍavyūha*, and the *Maṇi bka' bum*. One, cannot however, cannot be sure that the two texts are the oldest one in which the six-syllabled mantra has place. The *Kāraṇḍavyuha* was translated into Chinese by Thien si tsai in AD 980–1001, and thus, although the legendary existence of the Sutra is in AD 427,[378] which may be composed not much before the time when it was translated into Chinese.[379] The *Maṇi bka' bum* which has been ascribed to the Tibetan King *Sroṅ btsan sgampo* (the later of sixth century–the middle of seventh century) and is primarily concerned with the cult of the Bodhisattva Mahākāruṇika Avalokiteśvara. *Maṇi bka' bum* is a legendary Tibetan history book.[380] It may be safely inferred that the original part of *Maṇi bka' bum* was composed during seventh century AD, and from that time onwards, it had been constantly developing till thirteenth century and finally

completed in fifteenth century AD.[381] But the entire mass of the textual material-usually assembled in two volumes containing 700 folios in all—was discovered in the middle of the seventeenth century AD.[382] The *Maṇi bka' bum* has two volumes which are divided into three sections.[383] The meaning of the *Maṇi bka' bum* may be interpreted as "The Collected Works (*bka' bum*) of Maṇi." that is to say, the collected works of King *Sroṅ btsan sgam po* concerning the six-syllabled mantra *Oṃ Maṇi Padme Hūṃ*. This collection of texts such as *Kāraṇḍavyūha* and others on the cult of the Avalokiteśvara contains in them the six-syllabled mantra. It is generally accepted that the cult of Avalokiteśvara, as known to a later age, is a product not of the ancient imperial period, but of the later spread of the doctrine beginning in the eleventh century in Tibet.[384] Thus, the cult of the six-syllabled mantra might also have appeared around this period in Tibet. There is a report that the verse part of the *Kāraṇḍavyūha* has a strange formula instead of the six-syllabled mantra.[385] This means that the extant *Kāraṇḍavyūha* accepted the six-syllabled mantra at later time. Then, where does the six-syllabled mantra come from? What is the origin of the mantra?[386] It is very difficult to find out the origin of the mantra at present.

In this regards, however, it is very interesting that we can find some mantras to which the six-syllabled mantra may have close relationship. Two Sūtras will be examined as examples. We can see one-set of *dhāraṇīs* in the *Padmacintamaṇi-dhāraṇī-sūtra*, of which probably the six-syllabled mantra is an extract.[387] The root *dhāraṇī* of *Padmacintāmaṇi* is a typical form of the *dhāraṇī*. It consists of three parts, namely, salutation part, main part, and wishing part.[388] Of them, the six-syllabled mantra can be extracted from the main part. This Sūtra describes mostly the cult of Cintāmaṇi–Avalokiteśvara. The *Amoghapāśadhāraṇīsūtra* shows the typical mantras of this kind.[389] These mantras are all related to Avalokiteśvara who has *Amoghapāśa*. The *Amogha-abhiṣikta-jvālā* mantra shows up again in a separate Sūtra.[390] In this

case, the mantra is considered as *Mahāvairocana* mantra. We will discuss these mantras in some more detail. The term *cintāmaṇi* and *padma* are the most important in relation to *Avalokiteśvara*. As mentioned above, there are two other terms in those mantras, namely, *vajra* and *jvalā*. In other words, there are pattern of phrases, such as "(*cinta*) *maṇi-padma-jvāle (a)*" or "(*cintā*) *maṇi-padma-vajre (a)*" in the mantras mentioned above.

The term *jvālā* means literally the light or flame, but it usually implies the wisdom of the Buddha.[891] The word *vajra* which literally means Diamond, has many symbolic significances. The *vajra* at first was usually an emblem of the power of Indra, the god of thunder and lightning, but in Buddhist tradition, it is regarded the symbol of highest spiritual power which is irresistible and invincible.[892] Therefore, it is compared to the diamond, which is capable of cutting as under any other substance, but which itself cannot be cut by anything else.[893] Hence, this feature of *vajra* is applied to the eternal wisdom of Buddha.[894] This *vajra*, the form of the Diamond Scepter, in later forms of Buddhism, was taken as the idea of jewel, the *maṇi*, which became as such the most important symbol for the transcendental quality of Buddhism.[895] Actually, the *maṇi* which was made of the symbol of three vessels of enlightenment, "threefold-jewel" (*triratna*), is indeed the Philosopher's Stone, the *cintāmaṇi*, the wish-granting jewel of innumerable Buddhist legends. Thus, this *maṇi* stands, in Tibet until the present day, in the centre of folklore and religious poetry.[896] Therefore, it is clear that *cintāmaṇi*, *vajra*, and *jvala* may have been used as equivelant terms for each other.

If so, the pair of (*cinta*) *maṇi-padma-vajre* or (*cintā*) *maṇi-padma-jvāle* can be shortened to that of (*cintā*) *maṇi-padma*. Then, it is tentatively inferred that the six-syllabled mantra was made as an extracted form of the mantra discussed so far, if the six-syllabled mantra appeared around tenth century AD. And the origin of the six-syllabled mantra came

back to us around the later part of seventh. century AD, when the cult of Avalokiteśvara reached its climax.[397]

The six-syllabled mantra has been associated with innumerable symbolic meanings. The *Kāraṇḍavyūha* says that the six-syllabled mantra is the subtle mind of Avalokiteśvara, and one who knows the mind, realizes liberation.[398] Further, it writes that the *Prajñāpāramitā* who is the mother (guide) of the *Tathāgata*, proclaimed the six-syllabled mantra.[399] Thus it is said that this is the essence of Mahāyāna, just like that of the paddy,[400] and that any good man and woman who recites this mantra gets the undestructive brightness, the store of pure wisdom, and the great compassion, and everyday completes the six *pāramitās*.[401] Because with the recitation of the mantra just one time, they can complete the six *paramitās*.[402] Here we can see that the *Kāraṇḍavyūha* considers the six-syllabled mantra a symbol of the wisdom and compassion which is the inner mind of the *Tathāgata*.

Furthermore, we can notice many interesting descriptions about the mantra in *Maṇi bka' bum*.[403] The text also informs us that the six-syllabled mantra is the essential mind of the Avalokiteśvara.[404] Thus, it says that the mantra is a word which has an unexhausted wisdom, and the sublime wisdom of the *Tathāgata*.[405] Because the six-syllabled mantra is the mantra which represents the speech of all the Buddhas throughout of the three times.[406] In this regard, *Rgyal rabs gsal ba'i me loṅ*, one of the older Tibetan history text, describes more clearly that the six-syllabled mantra is the essence in itself of the entire collected thoughts of all the Buddhas, and also the essence of the root of all the *dharmas*.[407] Hence, the six-syllabled mantra is the *dharaṇī* which comes from each of the seed letter of the heart of the five Buddhas and the Lord of Secrets, and thus, it is the source of all the excellent virtues, and the root acquiring the benefits.[408] Therefore, it is the great way which leads to the liberation and heaven.[409]

In this manner, various significances have been applied to the six-syllables. Thus, many sixfold formulas have been

developed.[110] These formulas are generally arranged for the sake of practice. For example, since the six syllables represent the subtle mind of All Buddhas, when one meditates on each syllable of the six-syllables, he can complete the six *pāramitās*, that is to say, by recitation of *Oṃ*, the *pāramitā* of the perfect wisdom can be completed, *Ma*, the *pāramitā* of meditation, *Ṇi* the *Śīla*, *Pad* the Virtues effort, *Me* the *Dāna*, and *Hūṃ* the Endurance.[111] Thus, the practice of the six syllables leads the practitioner to cultivate the sublime minds, such as the five wisdom, the kindness (*maitrī*), the compassion (*karuṇā*), the happiness (*mudita*), the impartiality (*upekṣā*), and the integrated mind for the benefits of all living beings.[112] With cultivating this kind of mind, the *sādhaka* removes all *klesas*, and by practice of the mantra, avoids being born in to the six kinds of realms of beings,[113] such like, god, non-god (*asura*), men, animal, non-men (*pretas*), and hell beings.[114] In this way, numerous sixfold formula of the six-syllables are described in *Maṇi bka' bum* and the later texts.[415]

It is very interesting to notice that the six-syllables are related to the five Dhyāni Buddhas and their wisdoms. The text describes that the recitation of the six-syllables is the way to accomplish the five wisdoms, i.e., the *dharma*-realm wisdom (*dharmadhatujnāna*), the mirror-like wisdom (*ādarsajñana*), the equality wisdom (*samantājñana*), the distinguishing wisdom (*pratyakṣaṇajñana*), and the accomplishing wisdom (*kṛtyanuṣṭhanajñana*).[116] After completing the five wisdoms, the *sādhaka* attains the state of five Buddhas, namely, the *Mahākaruṇika*, the *Vairocana*, the *Vajrasattva*, the *Ratnasambhava*, the *Amitabha*, the *Amoghasiddhi*.[117] The relation of six syllables to the five Buddhas is based on that of the six syllables associated with the five families, viz., the Buddha family (*Buddhakula*), the diamond family (*Vajrakula*), the jewel family (*Ratnakula*), the lotus family (*Padmakula*), the creation family (*Karmakula*).[118] Hence, the practice of these syllables enable the practitioner to accomplish the six mystical bodies, i.e., the *dharma* body (*dharmakaya*), the

enjoying body (*saṃbhogakāya*), the incarnating body (*nirmāṇakāya*), the self-evolved body (*svabhāvakāya*), the enlightened body (*abhibodhikāya*), and the unperishing body (*vajrakāya*).[419] Here we can find that all these descriptions provides six-syllabled mantra with the universal nature which will allow this mantra to become the mantra of Vairocana Buddha. Since the six-syllabled mantra has this sort of nature, therefore, it is generally practised along with the three-syllabled mantra, i.e., *Oṃ Āḥ Hūṃ* and the *bīja Hrīḥ*,[420] which is regarded as sum total of the six-syllabled mantra in Tibetan Buddhism.

In foregoing passages, we discussed the six-syllabled mantra according to the text. Along with these descriptions, the various interpretations of the mantra have been considered. At first the six-syllabled mantra consists of four parts, such as *Oṃ*, *Maṇi*, *Padme*, and *Hūṃ*. We have already discussed *Oṃ* and *Hūṃ* as parts of the three-syllabled mantra, *Oṃ Āḥ Hūṃ*. We will now examine the *maṇi* and *padma* in some detail. *Maṇi* is a synonym of *ratna* and it, as a jewel, has been symbolized the spiritual treasure in Buddhism thus, the main object of its faith namely, Buddha, Dharma, and Saṅgha are considered as the three excellent jewels. This also indicates the very faculty of consciousness in whatever form of life it might appear.[421] Thus it was, as mentioned above, identified with *vajra* in later Buddhism, which symbolizes the unchangeable wisdom,[422] the continuous stream of consciousness. The *maṇi* is the basic nature of mind or life, the consciousness of Enlightenment (*bodhicitta*), the Philosopher's stone, whose touch converts all elements of consciousness into means and tools of Enlightenment (*bodhyaṅga*).[423]

The *padma* is a lotus flower which usually grows up from the darkness of mud to the surface of water, opening its blossom only after it has raised itself beyond the surface, remaining unsullied from both the mud and water. Because of this reason, it symbolizes the pure nature which is rooted in the darkness of earth, and its fully-opened-blossoms

represent the spiritual faculty of unfoldment. It is also compared with the heart,[424] especially a synonym for *cakra*, the centre of psychic forces, especially the prototype of all *cakras*, which are consciously activated, so that they unfold themselves like the petals of a lotus and radiate like the rays of the sun.[425] Because its fully-ripened-seed is similar to the human heart. Thus, the phrase "*maṇi padme*, jewel in lotus" is interpreted as "the pure nectar of Enlightenment-consciousness in the one's own heart."[426] In the *Garbhakośa-dhātumaṇḍala*,[427] it symbolizes the mother's womb which stores, protects and nurtures a child with an inexhaustible compassion. This *maṇḍala* whose idea is drawn from the *Mahāvairocanasūtra*, represents the repository of truth,[428] the principle underlying all things.[429] The other *maṇḍala* in the Esoteric Buddhism, is the *Vajradhātumaṇḍala* of which the ideas for composition are drawn from the *Tattvasaṅgraha-sūtra*. This *maṇḍala* represents fortitude and indestructible wisdom,[430] upon which the principle or the repository of truth is reflected.[431] In this regard, it is clear that the *padma* and *vajra* symbolize the compassion and wisdom respectively in two *maṇḍala* system.[432]

From the point of view cited above, the *maṇi padma* signifies many pairs of concept. They are the essential wisdom at the heart of Buddhist doctrine, the esoteric wisdom of the esoteric Mahāyana philosophy, the Mind contained within our mind, the Buddha in our heart, and the goal (supreme wisdom) and the means (compassion).[433] It is also said that the *maṇi padme* represents the *nirvaṇa* (the jewel) which is attained in the *saṃsara* (*padma*). Because *nirvāṇa* (the jewel) exists when enlightenment exists, *saṃsara* (the lotus) exists when there is ignorance-illusion which veils *nirvaṇa*, just as the lotus with its many petals covers the jewel hidden with in its petals.[434] Thus, the two terms means the eternal in the temporal.[435] Besides, there is a popular opinion that the two terms represent the principle of male and female. In this case, the two *maṇḍalas* mentioned above are considered the character of male (*vajradhatu*) and female

(*garbhakośadhātu*), which represent the wisdom of activity and the basic ground principle of the activity. In this case, the two *maṇḍalas* are symbolized by the *vajra* and *padma* which signify the wisdom and compassion in the same order. However, it is a general notion that the *prajñā* (*śūnyatā*) and the *upāya* (*karuṇā*) are represented by female and male in *Anuttarayoga* system. Here we face a contradiction between these two systems, but we must understand that these categorizations are not a mechanical matter. Indeed there is no twofold principle in reality. The wisdom contains the compassion, and the compassion includes the wisdom. In Buddhism, it is generally accepted that the basic ground principle is the female character, and the activity of the principle is the male one. In this regard, we just conclude that the wisdom or the compassion as a basic principle is represented by *padma*, and the active wisdom or compassion is symbolized by the *vajra* (*maṇi*).

There is one more controversy about this mantra. That is the term *padme*. As we have seen, the *padme* is grammatically treated as a locative case, such as "jewel in lotus." But it is asserted that *maṇipadme* is simply the vocative case of the Maṇipadmā which is the female partner of the Maṇipadma Lokeśvara.[436] This explanation seems acceptable, because the mantra has a vocative form to evoke the deity to whom the mantra belongs, whether the deity exists inside or outside.[437] But, the problem is that the character of this mantra cannot be limited to the mantra of Maṇipadmā. As mentioned earlier, the six-syllabled mantra has been derived from the mantras of both *Padmacintāmaṇi-avalokiteśva*, and *Amoghapāśāvalokiteśva*, and from the mantra treated as that of *Mahāvairocana*. Thus, we can suggest another possible way that the *maṇipadma* can be a *dvandva* form of compounded word hence, the *maṇipadme* is the vocative form of the dual number of *maṇipadma*, according to the *dvandva* rule of Sanskrit grammar. In this case, it is interpreted as "O! one who is endowed with the nature of the wisdom and the compassion." Therefore, literally, this mantra can be understood

as a locative sentence, but as a mantra, it must be practised as of a vocative form.

It is very significant that the six-syllabled mantra has been practised as a essential mantra among all mantras, and that at last it is regarded as a mantra of the Mahāvairocana Buddha. In this context, we have a very interesting interpretation of this mantra. In the *Oṃ* we experience as the *dharmakāya* and the mystery of the universal body, in *maṇi* the *sambhogakāya*, the jewel of inspirational "Body of Bliss." In *padma* we experience the spiritual unfoldment of the *nirmāṇakāya*, and in *Hūṃ* we experience the *vajrakāya* as the integration of the Three Bodies.[108] We already have seen in the *Maṇi bka' bum* that the six-syllables signify the five Dhyāni Buddhas and their integration. From all these considerations, it is claimed that the short formula *Oṃ maṇi padme hūṃ* is a summary statement of entire Buddhist doctrine including its threefold refuges as well as its later elaboration of the *Pratītyasamutpāda* doctrine as the threefold body of Buddha.[109] In this context, we can see one more text, *Yuj* where the six syllables symbolize the five Buddhas, namely, *Oṃ* is the Vairocana Buddha (the Lord of all *vidyā*), *Ma* the *Akṣobhya*, *Ni* the *Ratnasambhava*, *Pa* the *Amitābha*, *Dme* the *Amoghasiddhi*, and *Huṃ* the *Vajrasattva*.[110] Therefore, it can be further said that by meditating on the six syllables, the body of the five Buddhas and *Vajrasattva* will be attained in next life.[111] All these statements show that the six-syllabled mantra has been popularly worshiped and practised as a kind of the highest mantra. *Cintāmaṇi-mantrarāja*, a later text, mentions a mantra which can be a clear evidence in this matter. The mantra is called "mantra for attaining Buddhahood (成佛真言, 成佛心咒)," which runs: "*Oṃ A Vaṃ Raṃ Haṃ Khaṃ Maṇi Padme Hūṃ*.[112] The mantra *A Vaṃ Raṃ Haṃ Khaṃ* came from *A Va Ra Ha Kha* which are the seeds of the five elements, i.e., earth, water, fire, air, and ether. The *A Va Ra Ha Kha* is regarded as the mantra of Vairocana Buddha,[113] because the realization of the five elements is that of *tathātha*.[114] Then *A Va Ra Ha Kha* becomes

A (*Aṃ*) *Vaṃ Raṃ Haṃ Khaṃ* with anusvāra *ṃ*, and these five *bījas* are used for meditation on the *bījas* which are spread on the each part of body.[445] Thus the six-syllabled mantra became another mantra with the five *bījas*. In this case, the mantra *Oṃ A Vaṃ Raṃ Haṃ Khaṃ Maṇi Padme Hūṃ* is considered as one of the highest mantras. Hence, the Sūtra says that the practice of this mantra leads to the highest *siddhi*, and that after preaching the mantra, the Buddha becomes *Vairocana Tathāgata* (遍照如來), and wears the jewel crown of the five Buddhas.[446] Further, it writes that if one practises this meditation, he can attain Buddhahood immediately (卽身成佛) in this life.[447]

From the point of view mentioned above, we can conclude that when any deity or *bīja* is inserted before or after the *Oṃ*, the six-syllabled mantra can become the "mantra" which belongs to the deity or *bīja*. Thus, the six-syllabled mantra as a basic mantra, has been practised very popularly, especially in Tibet, China, and Korea.[448] In this case, the mantra is sometimes associated with many other mantras, especially, the *Cundi* mantra usually assists the six-syllabled mantra to multiply its effective power.[449] The *Cundī* mantra runs: *Namaḥ saptānāṃ samyakṣaṃ buddhakoṭinām* (*tadyathā*) *Oṃ Cale Cule Cunye Svāhā*, which is explained in details in the group of the *Cundīdevīdhāraṇīsūtra* and its *kalpa*.[450]

Taking this practical tradition of six-syllabled mantra, recently a Buddhist sect was founded by the master Hoidang (1902–63), of which the main practical object is the six-syllabled mantra.[451] The sect which makes the Esoteric Buddhism its basic tenet, practises the six-syllabled mantra as a mantra of Vairocana Buddha. Thus, the master Hoidang says that the *Oṃ* is the *Mahāvairocana*, *Ma* the *Akṣobhya*, *Ṇi* the *Ratnasambhava*, *Pa* the *Amitābha*, and *Dme* the *Amoghasiddhi*, and *Hūṃ* the *Vajrasattva*, and further, he interprets the six-syllabled mantra in following way:

> The six-syllabled mantra is the pure mind of all Buddhas, *Bodhisattvas*, and people. It is bestowed with all the *dharmas* and

every principles of the world, and thus all the *Sūtras* (eighty-four thousands) depend on the six-syllabled mantra as a gate of *dhāraṇī*.

Therefore, the sect lays emphasis on the meditation on the six-syllables which are disposed on the aspirant's body. The disposition of the six-syllables is following: *Oṃ* on the centre of body, navel as a symbol of the *Vairocana*, *Ma* on the eastern direction of the *Oṃ* as the *Akṣobhya*, *Ṇi* on the southern direction, heart as the *Ratnasambhava*, *Pa* on the western direction, as the *Amitābha*, *Dme* on the northern direction, just above the penis, as the *Amoghasiddhi*, and *Hūṃ* on the throat as the *Vajrasattva*.[152] Then the practitioner meditates on each syllable, while he recites the mantra. Through this meditation, the *sādhanā* attains one-pointed mind, and realizes the identification of him with the state of five Buddhas.[153] In this way, the six-syllabled *mantra* has been very widely practised with the expectation of getting worldly benefits and permanent liberation.

References

1. Benoytosh Bhattacharyya, *An Introduction to Buddhist Esoterism* (repr. Delhi: Motilal Banarsidass, 1989), p. 16.
2. Yūkei Matsunaga, *The History of Esoteric Buddhism* (密教史, Mikkyo no Rekishi) (Kyoto: Heirakuji, 1969), p. 23.
3. T.W. Rhys Davids and J.E. Carpenter, eds., *Dīghanikāya* (London: PTS, 1890–1911), vol. 1, p. 9: Whereas some recluses and Brāhmaṇas, while living on food provided by the faithful, earn their living by wrong means of livelihood, by low arts, such as these. Gotama, the recluse holds aloof from such low arts (*eke bhonto samaṇa-brāhmaṇā saddhā-deyyāni bhojanānibhuṣjitvā te evarūpaya tiracchāna-vijjayā micchājīvena jīvikaṃ k appenti-seyyathidaṃ aṅgaṃ nimittaṃ uppādaṃ supinaṃ lakkhaṇaṃ musikācchinnaṃ aggi-homaṃ dabbi-homaṃ thusa-homaṃ kaṇa-homaṃ taṇḍula-homaṃ sappi-homaṃ tela-homaṃ mukha-homaṃ lohita-homaṃ aṅga-vijjā vatthu-vijjā khatta-vijjā siva-vijjā bhūta-vijjā bhūri-vijjā ahi-vijjā visa-vijjā vicchika-vijjā mūsika-vijjā sakuṇa-vijjā vāyasa-vijjā pakkajjhānaṃ saraparit-

tānaṃ miga cakkaṃ–iti vā iti evarūpāya tiracchāna vijjāyā paṭivirato samaṇo Gotamo ti).

4. *Dīrghāgamasūtra*, 13 [*The Taisho Shinshu Daizokyo* (大正新脩大藏經, The *Tripiṭaka* in Chinese) (Tokyo: The Taisho Shinshu Daizokyo Kanku Kai, 1926) 1, 84b] (hereafter cited as *Taisho*, Arabic numerals for the volume of the series, English alphabet for the section of the contents), 摩納如除沙門婆羅門 食他信施 行邪道法 邪命自活 爲人呪病 或誦惡咒 或爲善咒 或爲醫方鍼灸藥石 療治病人我法者 無如是事...或呪水火 或爲鬼呪 (*Bhūta-vijjā*) 或誦剎利呪 (*Khatta-*) 或誦鳥呪 (*Sakuṇa-*) 或支節呪 (*Aṅga-*) 或吉安宅呪 (*Vatthu-*) 或火燒鼠齧能爲解呪 (*Mūsika*) 或誦剋死生書 或讀夢書 (*Supinam-*) 或相手面 (Lakkhanam) 或誦天文書 或誦一切音書 人我法者 無如是事.

5. *Madhyamāgamasūtra*, 7 (*Taisho*, 1, 469b)云何非命...不以多欲無厭足 不爲種種伎術呪說 邪命自活 但以法求衣 不以非法.

6. *Dīrghāgamasūtra*, 14 (*Taisho*, 1, 89c)如除沙門婆羅門 食他信施 行遮道法 邪命自活, 或爲人 呪病 或誦惡呪 或爲善呪 或爲醫方鍼灸藥石 療治衆病,... 沙門瞿曇無如此事...或安宅符呪... 或誦知生死書 或誦夢書 或相手面 或誦天文書 或誦一切音書 沙門瞿曇無如此事.

7. Ibid., 16 (*Taisho*, 1, 101b)梵形迦葉白佛言 我問沙門瞿曇 呵責一切祭祀法 罵諸苦行人以爲弊穢 瞿曇若有言...

8. *Madhyamāgamasūtra*, 47 (*Taisho* 1, 724a): 若是衆人貪樂重著不可愛不可樂...,捨離此內從外求 或有沙門梵志 或一句二句..., 令脫我苦是求苦習苦趣苦 苦盡者 終無是處, 若凡人捨離此內 從外求 或有沙門梵志 一句二句..., 令脫我苦...必有是處.Ibid., 54 (*Taisho*, 1, 769b); Being asked as if the recitation of the various types of mantras gives the freedom from sufferings, the Buddha replies there is no freedom.

9. *Dīrghāgamasūtra*, 16 (*Taisho*, 1, 101b)我終不教諸比丘隨婆羅門長者居士而現神足上人法也, 我但教弟子於空閑處靜默思道 若有功德當自覆藏 若有過失當自發露..., *Ekottarāgama*, 12 (*Taisho*, 2, 607b).

10. *Dharmagupta-vinaya*, 27 (*Taisho*, 22, 754a): 阿羅漢聞此事是汝所爲非威儀 非沙門法 非淨行 非隨順行 所不應爲 云何誦習種種呪術乃至解知音聲也.

11. H. Oldenberg, ed., *Vinaya Piṭaka* (Londen: PTS, 1879–33), vol. 2, *Cullavagga*, pp. 110–12, he, rising up in the air, took the bowl of the *seṭṭhi*, a household of *Rājagaha*, which is lifted on the top of bamboo, and went thrice round *Rājagaha* in the air.

12. *Dharmagupta-vinaya*, 27 (*Taisho* 22, 754b): 若比丘尼誦習世俗呪

術名 波逸提. 比丘尼義如上 世俗呪術者支節乃至解知音聲者 若口受若執文誦說而了了波逸提.

13. *Madhyamāgamasūtra*, 27 (*Taisho*, 1, 600b): 或有[illegible]句呪 二三四多句呪 或持白句呪 彼治我苦 如是因求生苦因習生苦苦滅是謂知苦勝如.

14. *Fan-pieh-shan-ñoh-pān-yiṇ-kiṇ* (梵別善惡報經, The *sūtra* in which the results of good and bad actions are described) (*Taisho*, 1, 897c): Here is a list of the ten *karmas*, the one that brings about to the performer the animal life next, is mentioned as the performance of the magical mantra at the eighth position. (復云何業致畜生報 有十種業 云何爲十....八禁呪厭術...)

15. *Mūlasarvastivāda-bhikṣuṇī-vinaya*, 19 (*Taisho*, 23, 1012c): Refers to the case of one *bhikṣuṇī* called Toranandā, who had learned the *vidyā* (呪), such like 四里四里普莎訶(*hrī hrī phaṭ svāhā*), the Buddha scolded her and advises in like manner thus, 若復比丘尼 從俗人受學呪法者波逸提 若比丘尼教俗人呪者 波逸提; H. Oldenberg, op. cit., vol. 2, *Cullavagga*, chap. 5, pp. 139; ibid., vol. 4, *Bhikkhunīvibhaṅga-pācittiya*, p. 305; ibid., vol. 5, *The Parivāra*, chap. 2, "Bhikkhunivibhaṅga" 49, p. 65: These texts inform that if any *bhikkhuṇī* learns the worldly knowledge (*tiracchānavijjā*), she gets guilty of expiation (*pācittiya*). In other words, he considers the magical *mantra* a kind of animal science (*tiracchāna-vivijjā*).

16. Seigai Omura, *A Note on the Development of Esoteric Buddhism* (密教發達志, Mikkyo Hattatushi) (Tokyo: Gokushikankyo kai, 1923), p. 6.

17. *Mūlasarvastivada-vinaya* informs that there are bad *vidyas*, such as for theft (*Vinaya*, 3; *Taisho*, 23, 639a), and for killing (*Vinaya*, 7; *Taisho*, 23, 662a), and good *vidyās* for battle (*Vinaya*, 23; *Taisho*, 23, 754a), for curing diseases (*Vinaya*, 43; *Taisho*, 23, 861b), and expelling evil spirits (*Vinaya*, 43; *Taisho*, 23, 891b) at the time.

18. *Dharmagupta vinaya*, 27 (*Taisho*, 22, 754a): 時有[illegible]誦種種雜呪術..., 時諸比丘尼聞 其中有少欲知足 行頭陀樂學戒知慚愧者 呵責六群比丘尼言 汝云何習誦....呵責已往白諸比丘. 諸比丘尼往白佛, 言佛以此因緣 集諸比丘僧 呵責六群比丘....自今已去與比丘尼結戒 the same *Vinaya*, 30 (*Taisho*, 22, 774c).

19. *Sarvastivada-vinaya*, 46 (*Taisho*, 23, 337b): 爾時有[illegible]外道 種種雜呪術 [illegible]種種因緣呵責..., 種種因緣呵責已告諸比丘尼 汝今日[illegible]與比丘尼結戒...

20. Ibid., 44 (*Taisho*, 23, 322a): 爾時尊迦葉比丘尼本是外道 共難比丘尼闘諍時 白佛言欲呪他梨呪 若彼謗我是事者 令彼不得處四正是
21. *Mūlasarvāstivāda-vinaya*, 43 (*Taisho*, 23, 861b).
22. *Mahāvagga*, vol. 1, chap. 6, p. 240, shows the Meṇḍaka's story in the Bhaddiyanagara. The summary of the story follows: He and his family have miraculous power. When he had bath of his head, and had his granary swept out, he could sit outside and fill the granary by making showers of grain fall down from the sky. Then Magadha king Seniya Bimbisāra heard this story and asked a certain minister to investigate the fact. He reported to the king that the story was true. Thus the king was satisfied with that.
23. Here it is worth noticing that the early Buddhist Sanskrit texts seemed not to use the term *mantra*, for their own magical formulas, instead, they preferred to use the term *vidyā*. For this see the later parts of this chapter (p. 171). However, in this part to use the term *mantra* is to indicate the general magical formulas, not to imply the exact term which the texts use.
24. *Dharmagupta-vinaya*, 27 (*Taisho*, 22, 754b): 不犯者 若誦治腹痛呪 治齒痛呪 若誦治毒蛇不噉呪 若學書誦俗降伏外道呪 若誦治毒呪 以護身故 無犯; *Sarvāstivāda-vinaya*, 46 (*Taisho*, 23, 337c): There is no guilty in the teaching of the reciting mantras for tooth-aches, for stomach-aches, for against snake-bite. If one recites a *mantra* for the protection and conformation, one is not subject to guilt (不犯者 教讀誦治齒呪腹痛呪治毒呪 若守護安隱故 不犯).
25. Ibid., 30 (*Taisho*, 22, 775a).
26. See *supra*, 208n6.
27. *Yogācārabhūmiśāstra*, 15 (*Taisho*, 30, 361b), refers to the techniques of industry (*Śilpakarma-sthāna-vidyā*), in which are mentioned as many as twelve techniques such as those for agriculture, commerce, . . . divination physiognomy, etc. They include among them the technique concerning the "magical *mantras*." (云何工業明處 謂於工處略說工業所有妙智若工業明處 何等十二工業處耶 謂營農工業商 工業...占相工業呪禱工業 . . . .)
28. Lily de Silva, *Paritta, A Historical and Religious Study of the Buddhist Ceremony for Peace and Prosperity in Sri Lanka* (Colombo: National Museum of Sri Lanka, 1980), p. 4. In this case B. Bhattacharyya insists that the Buddha had to incorporate some sort of *mantras*, *dhāraṇīs*, *mudrās*, and *maṇḍalas* into his

new religion to satisfy this second class (the lower intellects) of the laity (*An Introduction*, pp. 17–18). But it is not acceptable because not only those who perform these kinds of Tantric practices do not always belong to lower intellects but also those practices are not easy ones.

29. H. Oldenberg, ed., op. cit., vol. 4, *Bhikkhunīvibhaṅga-pācittiya*, 49, p. 305: There is no offence if she learns writing, if she learns what is memorized, if she learns a spell for protection, if she is mad, if she is the first wrong-doer (*anāpati lekhaṃ pariyāpuṇāti, dhāraṇam pariyāpuṇāti, guttatāya parittaṃ pariyāpuṇāti, ummattikāya, ādikammikāya iti*).
30. Lily de Silva, op. cit., p. 4.
31. V. Fausboll, ed., *Jātakatthavaṇṇā* (London: PTS, 1895–1907), vol. 4, *Morajātaka*, p. 33.
32. *J*, vol. 2, p. 34, this *paritta* is the protection (*imaṃ parittaṃ imaṃ rakkhaṃ*).
33. Lily de Silva, op. cit., p. 3.
34. H. Odenberg, ed., *Vinaya Piṭaka* (London: PTS, 1879–83), vol. 2, *Cullavagga*, p. 109; R. Morris and E. Hardy, eds., *Aṅguttaranikāya* (London: PTS, 1885–1900), vol. 2, p. 72; *Mahāsāṅghika-vinaya*, 7 (*Taisho*, 22, 389a); *Dharmagupta-vinaya*, 42 (*Taisho*, 22, 870c–871a); *Mahīśāsaka-vinaya*, 26 (*Taisho*, 22, 171ab); *Mūlasarvāsti-vāda-vinaya*, 8 (*Taisho*, 23, 657a).
35. Lily de Silva, op. cit., p. 5.
36. Ibid., p. 8.
37. T.W. Rhys Davids and J.E. Carpenter, eds., *Dīghanikāya Aṭṭhakathā Sumaṅgalavilāsinī* (London: PTS, 1890–1911), vol. 3, p. 969, mention the three *suttas* as a special group, quoted from ibid., p. 14.
38. Lily de Silva, op. cit., p. 7.
39. Yūkei Matsunaga, op. cit., pp. 25–27.
40. In this case, C.A.F. Rhys Davids, ed., *Visuddhimagga* (London: PTS, 1920–21), vol. 2, p. 414, says five *paritta* with *Ratna-paritta*; V. Trenckner, *Milindapañha* (London: PTS, 1928), pp. 150–51, mentions six *parittas*, namely, *Ratna*, *Khanda*, *Mora*, *Dhajagga*, *Āṭānāṭiya*, and *Aṅgulimāla*.
41. Lily de Silva, op. cit., p. 5.
42. Piyadassi Thera, *The Book of Protection* (Kandy: Buddhist Publication Society, 1975), pp. 14–15.
43. Lily de Silva, op. cit., p. 13.

44. For example, *A*, vol. 5, p. 342, *Mettānisaṃsasutta* enumerates eleven advantages of the practice of *mettā*, such as awaking in comfort, seeing no evil dream, being dear to human beings, being dear to non-human beings, deva's protecting him, Fire, poison, and sword not touching him, his mind concentrating quickly, his countenance being serene, his dying without being confused in mind, and if he fails to attain *Arhant-ship* here and now, he will be reborn in the *brahma-world*.
45. This aspect of *paritta* is a different from the non-Buddhist magical *mantra*. Here is one illustration, an Atharvaṇic snake charm. The following is the Atharvaṇic snake charm:

> May the serpent, ye gods, not slay us along with our children and our men.
> The closed jaw shall not open, the open one shall not close. Reverence to the divine folks.
> Reverence to the black serpent, reverence to the one that is striped across.
> To the brown *svaja* reverence, reverence to the divine folk.
> I clap thy teeth upon thy teeth, and also thy jaw upon thy jaw.
> I press thy tongue against thy tongue, and close up, O! Serpent thy mouth. (*AV*, 6.56.1–3, SBE, vol. 42, p. 151)

We can compare this passage with the above cited Buddhist *paritta*. When the general theme of Atharvaṇic magical formula is examined, they appear to stem from selfish and malicious motives. In the charm, snake are addressed with submission, fear and hated reverence is expressed only as a result of helpless fear, and its expression is clearly insincere or perfunctory. The refrain is often heard: "Do not harm us, harm our enemy, slave such outsider." (*AV*, 5.22, SBE, vol. 42, p. 2.) While Buddhist *paritta* expresses sentiments which stem from completely different motives. In Buddhist *paritta*, *mettā* should be actively cultivated, and the life of even the snake is respected. When cultivating benevolence the adept is purging his mind of all aggressive thoughts of violence, and this is supposed to be done with such intensity and fulness that is even acts as an effective instrument to disarm or dissuade the opponent.
46. Lily de Silva, op. cit., p. 25.

47. The translation of *saccakiriyā* is various, that is, "The act of Truth" (W. Norman Brown et al.), "The asseveration of Truth" (Chalmer et al.), "Solemn declaration" (Rhys Davids et al.)," and "The Rite of Truth" (Alex Wayman). For this subject, see E.W. Burlingame, "The Act of Truth (*Saccakiriya*): A Hindu Spell and its Employment as a Psychic Motif in Hindu Fiction," *Journal of Asiatic Society*, Calcutta, 1917, pp. 429–67; W. Norman Brown, "Duty as Truth in Ancient India," *Proceeding of the American Philosophical Society*, vol. 116 (1972), no. 3 (June), pp. 252–68; Alex Wayman, "The Hindu-Buddhist Rite of Truth—an Interpretation," in George R. Elder, ed., *Buddhist Insight*, Essays by Alex Wayman (repr., Delhi: Motilal Banarsidass, 1984), pp. 391–97.
48. Lily de Silva, op. cit., p. 13.
49. *Samyuktagamasutra*, 252 (*Taisho*, 2, 61a), Have kindness always to *Virūpakkha, Erāpatha, Chabyaputta*, (?), *Kaṇhāgotama*, (?), and to the footless, the two feet, . . . thus give the phrase of *mantra* such as *Om tambale tambala . . . svaha*? (常慈念於彼 堅固賴吒羅 慈 伊羅槃那 尸婆弗多羅 欽婆羅上馬 亦慈迦拘吒 及波黑翟鳧 難徒跋難陀 慈悲於無足 及以二足.... 故說是呪術章句 所誦 塢眺婆閱眺婆奴 眺陸 波婆眺陸 波婆眺陸 捺帝....悉波呵); We also can find this kind of the *mantra* for protection of biting by snake in *Mūlasarvāstivāda-vinaya*, of which meaning cannot be understood, 8 (*Taisho*, 23, 657a).
50. *D*, vol. 2, p. 253, especially vv. 10–20.
51. *Dīrghagama*, 19 *Mahāsamaya* (*Taisho*, 1, 80–81).
52. *Mahāsamayasutra* (*Taisho*, 1, 258–59).
53. The verses of *Mahāsamaya-suttanta*, the contents of which are that the gods come to listen to the discourses of Buddha, etc., are changed into the phrases of *mantras* (呪) with omitting the subject and verbs of the verses of the *Mahāsamaya-suttanta* in the Mahāsamayasūtra of *Dīrghāgama*.
54. *Fo shu su wan ching* (帝釋所問經, *Taisho*, 1, 250b): 那謨那莫 薩多薩咊卷我縛帝 目他我多野 阿羅何帝三 三沒馱野 (*namo namaḥ sattvasame* (?) *bhagavate tathāgatāya arahate samyak-sam buddhaya*).
55. P.L. Vaidya, ed., *Buddhist Sanskrit Text* (Darbhanga: Mithila Institute, 1959), vol. 20, pp. 314–24.
56. This Sutra was translated into Chinese three times, but the most important one is *Matangisutra* (摩登伽經) in *Taisho*, 21, pp. 399–410.

57. *BST*, vol. 20, p. 315: The *vidyā* runs, *sthitir acyutiḥ sunīti / svasti sarvaprāṛibhyaḥ//*.
58. Ibid., pp. 333–34; *Taisho*, 21, 404a.
59. *Mātaṅgisūtra* (*Taisho*, 21, 404ab), *Divyāvadāna* (*BST*, vol. 20, pp. 333–34).
60. *Mūlasarvāstivāda-vinaya*, 16 (*Taisho*, 23, 709c): When Buddha explains why some *bhikṣu* whose behaviour is very bad, came to live with him, he reveals that the wife of the son of his previous life used *vidyā* for preventing her husband from beating her. The *vidyā* has its meaning, but treated as a magical formula. The *vidyā* runs: all the people and relatives in the castle know that the Pot vessel (husband's name) has no reply, *svāhā*, again no word (城大共悉知瓶大共悉知瓶無答默然無言更勿呵); S. Bagchi, ed., *Mūlasarvāstivāda-vinayavastu*, in *BST* (Darbhanga: Mithila Institute, 1967), vol. 16.1, p. 225, There is a *Mahāmāyūrīṃ vidyā "atha bhavāṃstasyaṃ velāyāmimāṃ Mahāmāyūrīṃ vidyāṃ bhāṣati sma/ namo buddhāya namo dharmāya namo saṃghāya/ tadyathā amale vimale nirmale maṅgale hiraṇye hiraṇyagarbhe bhadre subhadre samantabhadre śrībhadre sarvārtha dhani sarvānarthpraśamani sarvamaṅgala sādhani manase mahāmānase ucyate adbhute mukte mocani mokṣaṇi/ araje viraje amṛte amare amaraṇi brahme brahmasvare pūrṇe pūrṇamanorathe mukte jīvate rakṣa svāti savopdrava-bhayārogebhyāḥ svāhā//"*
61. *Abhidharmamahāvibhāṣāśāstra*, 13 (*Taisho*, 27, 65c), 現在世有而顯現故 有不現非過去 謂如有一或以神通 或以呪術 或以藥物 或以如是生處得智 有所隱沒令不顯現.
62. Ibid., (*Taisho*, 27, 66b): 問何呪術 於何能令一切皆能不現 答有圓滿呪術 有不圓滿呪術 有殊勝呪術 有不殊勝呪術 圓滿殊勝者 於一切皆不現 不圓滿不殊勝者 除圓滿殊勝於除不現
63. These five perfect powers remind us of the five perfections (*siddhis*) in *YS*, 4.1, The powers (perfection) are due to birth, medical herbs (drugs), incantations, austerities, and becoming one with the object (*samādhi*) (*janmauṣa-dhimantratapaḥsamādhijāḥ siddhiḥ*).
64. *Abhidharmakośa*, 27 (*Taisho*, 29, 145a) 論曰神境智類總有五種一修得 二生得 三呪成 四藥成 五業成 曼馱多王及中有等諸神境智 是業成攝. . . .
65. *Mahāsāṅghika-vinaya*, 28 (*Taisho*, 22, 459c)時聖[illegible]不聽[illegible]若言與某甲比丘授經 授何經 若言沙路伽耶陀 (*Lokāyata*) 應語不可 世尊所不聽 若言呪經 (Vidyā-sūtra) 應語可 應教彼莫以此活命.

66. *Tsā-pāo-cwang-ching* (雜寶藏經, *Saṃyuktaratnapiṭakasūtra*, *Taisho*, 4, 478c)爾時世尊 爲大摩訶 說淨眼修多羅 (*sūtra*) 多姪他 施利彌利拿利醯醯多(*tadyathā sili mili hili he hetu*) 以此淨眼呪 使差摩訶 眼得清淨眼膜得除.

67. *Abhidharmamahāvibhāṣāśāstra*, 102 (*Taisho*, 27, 529b): 復次世 尊爲諸種種呪論五爲首明 謂支明 毒爲尊 愈明 瞿婆羅明 祇尼差明... 及諸外論世間於此起增明想 爲遮彼意欲顯是 有勢義增明故 論this Śāstra enumerates the names of *vidyās* which are listed in the Brahmajālasutta of *Dīghanikāya*.

68. *Madhyamāgama*, 49 (*Taisho*, 1, 735c)[illegible]此有 有癰 有呪說 有善惡業善惡業果報 有此世後世有父有母有眞人 往至善處善去 善向此世後世 自作自覺證成就遊 遊是謂正見.

69. *Milindapañha*, SBE, vol. 35, pp. 213–16; *Nāgasenasūtra* (*Taisho*, 32, 694); see also *supra*, 211n40.

70. *I-pu-tsung-lun-lun-shu-ci* (異部宗輪論疏記, Commentary on *Śāstra* on the wheel of the principles of different schools) which was made by the Chinese monk, Kui-jī who was the disciple of Hiuen Tsiang, informs this. This work is in *Manzoku-zo-kyo* (卍續藏經, Kyoto: Zokyoshoin), vol. 83, p. 440: The school of Mahīśāsaka came from Mūlasarvastivada, and the school of Dharmagupta came from the Mahīśāsaka. The teacher of Dharmagupta told about the total five Piṭakas, Sūtra, Vinaya, Abhidharma, Vidya, and Bodhisattva[illegible]

71. *Ta-tang-si yu ci*, 9 (大唐西域記, Records of the western region made under the Tang dynasty) (*Taisho*, 51, 923a): [illegible]集之處 諸學無學數百千人不預大迦葉結集之衆 而來至此史相謂曰 如來 在世同一師學 法王寂滅簡異我曹 欲報佛恩當集法藏 於是凡聖咸會 賢智 畢至 僉集素曰 誰持(*sutrapiṭaka*) 誰持(*vinayapiṭaka*) 誰持 (*abhidharmapiṭaka*) 誰持(*samyuktapiṭaka*) 誰持雜藏 (*vidyāpiṭaka*), 別爲五藏 (five *piṭakas*)而此結集 凡聖同會因而爲 名 (*Mahasanghika*). This work was written by Hiuen Tsiang who came to India during AD 629–45. It is worth noticing that although many previous works say that Hiuen Tsiang reported *dharaṇipiṭaka*, but that is not correct. Because the term *fu chou*, which Hiuen Tsiang used, does not exactly means *dhāraṇī*, but *mantra* or *vidyā*.

72. *Ta shang fa wan i lin chang*, 2 (大乘法苑義林章, A Report of the Compilation of Piṭakas) (*Taisho*, 45, 271b): Again the Vatsiputriya school has four Piṭakas, one Sutra, two Vinaya, three Abhidharma, four Vidya, which are the collections of

practical formulas. Besides the above four, we find a reference here to a fifth Piṭaka connected with the subject of a *asaṃskṛta, anabhilāpya dharmas* (復次佛子部中亦說四藏 經 律 大乘 四明呪 此藏 之中集諸呪故 其 中無爲不可說等 右神足藏 彼說所詮非此能詮).

73. *Śikṣāsamuccaya* (*BST*, vol. 11, p. 79): *imāmapi vidyāmanantajātismarahetuṃ mahā-prabhāvā saptapañcāśadakṣarāṃ vidyādharapiṭakopanibaddhāṃ sarvabhayarakṣārthaṃ prayuñjīta/tadythā/aṭṭe baṭṭe naṭṭe kunṭṭe ṭake ṭhake ṭharake urumati rurumati turuhili mili sarvajñodupadaggā namo sabbasammasaṃbuddhānāṃ sijjñantu me mantapadāḥ svāhā/*; The term *vidyādharapiṭaka* was translated into Chinese as *"ch'i-ming-chang* (持 明藏)" by Dharmagupta (曇摩) in AD 126.
74. *Ta-ch'eng-li-ch'u-liu-po-lo-mi-to-ching* (大乘理趣六波羅蜜多經, *Mahāyānādhyartha śatika śatprajñāpāramitāsūtra*) (*Taisho*, 8, 867b): 云何名爲第法寶,...攝爲五分 一素呾纜 (Sūtra) 二毘奈耶 (Vinaya) 三阿毘達磨 (Abhidharma)四般若波羅蜜多 (*prajñpāramitā*) 五陀羅尼門(*dhāraṇī*), this Sūtra was translated by Prājña, 般若 in AD 788.
75. Chou (呪) has many compound terms. These are *jin chou* (禁呪), *chou shu* (呪術), *ming chou* (明呪), *shen chou* (神呪), *'mi chou* (密呪), etc., The *vidyā* was usually translated into *chou, chou shu* and *ming chou*, and the *mantra* was translated into *chou, jin chou, mi chou* or *shen chou*, but the *dhāraṇī* was translated into *chou* or *shen chou*. However, there are many varieties, we cannot identify the translated terms with the original terms exactly before we compare with the two texts. Thus, if the original texts are not extant, it is very difficult.
76. The term *mantapada* or *manta* (Skt., *mantra*) is used as the word *veda* in *M*, vol. 2, p. 169, vol. 3, p. 423.
77. *Abhidharmamahavibhāṣāśāstra*, 102 (*Taisho*, 27, 529b): [illegible] (*Aṅgavidyā*) 歩明 獸明 禽明 瞿膽明 毘明 刹尼迦明 (*Khaṭṭavidyā*) 健駄梨明 星明 烏明 孔雀明 (*Moravidyā*) 象鉤明呪 龍蛇明 (*Nāgāravidyā*) 火明(*Agnividyā*) 水明 迷亂明 . . .
78. *BST*, vol. 20, pp. 314, 316, 334ff.
79. *Mātaṅgīsūtra* (*Taisho*, 21, 400abc, 404bff.).
80. *BST*, vol. 4, p. 27: After enumerating the benefits given by the powers which are attained by the keeping and recitation of the *Prajñāpāramitā*, the *sūtra* gives the reasons in the following manner, "because the *Prajñapāramita* is *mahavidya*

(大明呪) *apramāṇa vidyā, paramāṇa vidyā, anuttaravidyā, asamavidyā,* and *asamāsamavidyā* (*tatkaṣya hetoḥ mahāvidyeyaṃ kauṇika yadut prajñāpāramitā/ apramāṇeyaṃ kauśika vidyā yadut prajñāpāramitā/ aparimāṇeyaṃ kauśika vidyāyadut prajñāpāramitā/aparimāṇeyaṃ kauśikavidyā yadut prajñāpāramitā/ asameyaṃ kauśikavidyā yadut prajñāpāramitā/ asameyaṃ kauśikavidyā yadut prajñāpāramitā/ tat kaṣya hetoḥ atra hi kauśika vidyāyāṃ śikṣamāṇāḥ kulaputro vā kuladuhitā vā nātmavyābādhāya cetayate, na paravyābādhāya cetayate, nobhayavyābādhāya cetayate/*); Akira Hirakawa, *Study in the Early Mahāyāna Buddhism* (初期大乗佛教の研究 Shoki Daisho Bukkyo no Kenkyū) (Tokyo: Shunjūsha, 1968), p. 232.

81. *BST* introdues two *Prajñāpāramitā hṛdayasūtra*. One (vol. 17, p. 97) writes, *"prajñāpāramitā mahāmantro mahāvidyāmantronuttaramantro' samāsamamantaḥ,"* but the other one (vol. 17, p. 99) says, *"Prajñāpāramitā mahāmantraḥ anuttaramantraḥ asamāsamamantraḥ,"* there is no word as *vidyā* in the latter one.

82. It is very interesting that All the Chinese versions of *Prajñāpāramitāsūtra*s translated by Kumārajīva and his Chinese translation of *Prajñāpāramitāśāstra* (大智度論) which is the commentary on *Prajñāpramitāsūtra* by Nagarjuna, have the term 大明呪 (*mahāvidyā*), 無上明呪(*anuttaravidyā*), 無等等明呪 (*asamāsamavidyā*) (*Taisho,* 8, 847c; 25, 468b). This fact may indicate that all the early Sanskrit texts of *Prajñāpāramitāsūtra* use the term *vidyā*, and that at the time when the texts of the *Prajñapāramita* were compiled, the term *mantra* was not accepted into Buddhism, at least by the *Prajñāpāramitā* texts. Although the end of the Chinese translation of *Vajracchedikāsūtra* by Kumārajīva has one *mantra* (眞言), it seems to be added in later time. Because there is no mention of the *mantra* in the other texts of the Sūtras and the contents of the very Sūtra.

83. Ryusho Yamada, *An Introduction to Development of Mahāyāna Buddhism* (大乗佛教成立論序説 *Daisho Bukkyo Seiritsu ron Josetsu*) (repr., Kyoto: Heirakujishoten, 1977), p. 189: he says that in Dharmaguptaka's five Piṭakas, the *Chou* (咒) *Piṭaka* indicates the *vidyāpiṭaka*.

84. Shozui Makoto Toganoo, "The Symbol System of Shingon Buddhism," *The Quarterly Report on Esoteric Buddhism* (密教文化, The *Mikkyo Bunka*, Kovasan University, Japan, vol. 96 (1971), p. 86.

85. According to *Sanskrit-English Dictionary*, ed. Monier-Williams, p. 963, there are four *vidyās*, namely, the triple Vedas (*trayī*), the logic and metaphysics (*ānvīkṣikī*), the science of government (*daṇḍanīti*), and practical arts, such as agriculture, commerce, medicine (*vārtā*). Also *vidyā* has fourteen divisions, viz., the four Veds, the six Vedāṅgas, the Purāṇas, etc., Actually there were three *vidyās*, viz., three Vedas, but the *vidyā* or knowledge increased such as four, fourteen, thirty-three, sixty-four *vidyās*, etc.
86. *Ch. Up.*, 7.1.2: "I have, O Venerable Sir, learnt the *Rgveda*, *Yajurveda*, *Sāmaveda*, the *Atharvaveda* as the fourth, the epic and mythological poems as the fifth Veda, grammar, the ritual concerning the Manes (*pitryavidyā*), arithmetic (*rāśividyā*), *mantu*, counting or reckoning of time, dialectic (*nidhividyā*), politics (*ekāyanavidyā*), divine lore (*devavidyā*), the lore of prayer (*Brahmavidyā*), the lore of ghost (*bhūtavidyā*), the science of warfare (*kṣātravidyā*), astronomy (*nakṣatravidyā*), spell against serpents (*sarpavidyā*), the art of the muse (*devajanavidyā*), this it is, O Venerable Sir that I have learnt," quoted from Paul Deussen, op. cit., p. 176.
87. V.S. Apte, *The Practical Sanskrit-English Dictionary* (repr. Delhi: Motilal Banarsidass, 1989), p. 844.
88. H.H. Wilson, *Sanskrit-English Dictionary* (repr. Delhi: Nag Publishers, 1979), p. 658; For *vidyādhara*, see Yusho Miyasaka, "Some Materials on the Vidyādhara" (Vidyadhara に關する若干の資料について, *vidyādhara ni kansru yakukan no jironi zide*), *Journal of Naritasan Institute for Buddhist Studies*, Naritasan, Japan, vol. 4 (1979): he surveys the various usages of the *vidyādhara* throughout many documents and scholar's works.
89. Monier-Williams, op. cit., p. 964.
90. N.N. Bhattacharyya, *A Glossary of Indian Religious Terms and Concepts*, p. 166; A.L. Basham, *The Wonder That was India* (New York: Grove Press, 1959), p. 318, he reports the image of *Vidyādhara* carved in relief on the gate of Bharhut which were constructed in the period of *Aśoka* (*c.* 250 BC).
91. Shozui Makoto Toganoo, "The Symbol System," p. 85.
92. Introduction by V. Raghavan, in K. Narayanaswami, *The Thirty-two Vidyās* (repr. Madras: The Adyar Library, 1975), p. xix.
93. Ibid., p. vi.

94. Ibid., p. xi.
95. See *supra*, 103nn233–34.
96. *Yoginītantra*, There is a distinction between *mantra* and *vidyā*. It is said that *mantra* is for the male deity and *vidyā* is for the female deity (*mantravidyāvibhāge tu dvividham jāyate priye/ mantrāḥ puṃdevatāḥ proktā vidyāḥ strīdevatāḥ smṛtā /*), quoted from Alex Wayman, "The Hindu-Buddhist Rite of Truth—An Interpretation," in *The Buddhist Tantras*, p. 397; *Tantrarājatantra*, 11.62–63: "There are *vidyā* and *mantra*, it is said. What is the difference, tell me that, O Lord, asks *Devī*," *Śiva* answers, "The difference of the deity of the letters is twofold all over. The *vidyās* are regarded as having Thee for a deity, and the *mantras* have Me for a deity" (*varṇānāṃ devatābhedā dvividhāḥ syus tetvaśeṣataḥ tvaddaivatyāḥ smṛtā vidyā maddaivatyās tu mantrakāḥ/*), quoted from Sanjukta Gupta, Dirk Jan Hoens, and Teun Goudriaan, in *Hindu Tantrism*, pp. 102–3.
97. V. Trenckner and R. Chalmers, eds., *Majjhimanikāya*, (London: PTS, 1948–51), vol. 1, pp. 22–23: *Pubbanivāsānussanti-ñāṇa* (the faculty of reading all past experiences of oneself acquired by successive births or existences), *sattānaṃ cutūpapata-ñāṇa* (the faculty of visualizing the rise and fall of beings from one state or position to another according to their deeds), and *asavānaṃ khayañāṇa* (the faculty of perceiving the course of attenuation of all extraneous impediments to consciousness).
98. Shuyo Dakuho, The *Interpretation on the Mantra-Dhārani Piṭaka* ([illegible], Shingon-daranizo no kaisetsu) (Tokyo: Rokuyayen, 1967), p. 14.
99. See *supra*, 210n27; Umrai Wogihara, ed., *Bodhisattvabhumi* (Tokyo: Sankibo Buddhist Book Store, 1971), p. 9: *tatra dvadanaṅga vacogatad yad vaipulyaṃ, tad bodhisattva piṭakam avasiṣṭaṃ śrāvakapiṭakaṃ veditavyaṃ bahyakāni punaḥ śastrani samāsatas trini hetuśastvam śabda śastram vyādhi-cikitsa-śastra ca, tatra laukikani śilpa-karma sthanany aneka vidhani bahu nāna prabhṛtini suvarna-kavaya-kara maṇikāra-karma pīana-prabhṛtini, tāny etani sarva-vidya-sthāna-paṅghṛtāni pañca vidya-sthanani* (five sections of science) *bhavanti. ādhyātmika-vidya* (human science), *hetu vidya* (logic), *śabdavidya* (music), *cyadhividya* (medical science), *śilpa karma-sthana-vidyā* (arts and industrial science) *ca. itimani pañca vidyā sthānāni yani*

bodhisattvaḥ paryeṣate evam anena sarva vidyā sthānāni paryeṣitāni bhavanti.

100. According to Nāgārjuna's *Prajñāpāramitāśāstra*, there is differences between the Buddhist *vidyā* and the previous mantra. He says: The other religionists get the fame and the respects from the people because they have the magical formulas and persuade the gods and demons to help the people to get mundane benefits with the *mantras*. While the Buddhist *vidyā* is given to get away every *kleśas* and to attain the perfect wisdom. (*Taisho*, 25, 469b) and the three times of Buddha get the *anuttara-samyaksam-bodhi* on the basis of the *vidya* (*Taisho*, 25, 468b過去諸佛 因是明呪故 得阿耨多羅三貌三菩提 未來世諸佛 今現在十方諸佛 亦因是明呪 得阿耨多羅三貌三菩提).
101. Shuyo Dakuho, op. cit., p. 14.
102. D.L. Snellgrove, ed., *The Hevajra Tantra—A Critical Study* (repr. London: Oxford University Press, 1980), vol. 1, p. 140.
103. Shuyo Dakuho, op. cit., p. 16.
104. As an example, the *mantra* was translated into the word *shin yen* (眞言) which expresses, being literally a true speech, the true words or teaching of the Buddha by Amoghavajra. This indicates that the Buddhism accepts the term *mantra* as a philosophical way instead of the magical term, see Kai En Mori, "The Etymological Origin and the Meaning of the term *shin yen* (眞言) (眞言の語源と其意義, *Shingon no gogen do ki igi*)," Mikkyo Kenkyu (密教研究, *The Quarterly Report on Esoteric Buddhism*) (Koyasan, Japan: The Society for Esoteric Buddhist Study of Koyasan University), vol. 58 (1942), p. 97.
105. As we have seen that the *prajñāpāramitās* are regarded as the *Vidyā-mantra*, the *mantra* was accepted into Buddhism as a teaching of the Buddha. Accordingly the *mantra* (眞言) is named because it contains the true teachings of the Buddha, while the *vidyā* is so-called because it shuns away the *avidyā* (unenlightenment).
106. Akira Hirakawa, op. cit., p. 234.
107. Shuyo Dakuho, op. cit., p. 20.
108. The term *dhāraṇī* occurs two times in *Aṣṭasāhasrikā Prajñāparamitā*, i.e., *BST*, vol. 4, pp. 244 and 252. After the Sadāprarudita heard the voice of *Tathāgata* from the sky,

"you must visit the Bodhisattva Dharmogata in Gandhavat city," and he is practising the *samādhi* through which he can meet the *tathāgata*. He comes to know through the *samādhi*, "the *Bodhisattva Dharmogata* who attained the *dhāraṇī* and achieved the five super-knowledges, and served many Buddhas in the previous life, is a good friend and protector (*ayaṁ dharmogato bodhisattvo mahāsattvo 'dhimātraṁ pratibodhaḥ gopāyitṛbhūmiḥ purvasamāhitadhikāraḥ mama samīpaṁ gacchati kalyāṇamitraṁ*)." The Chinese translation of *Pratyutpanna-sūtra* has two places where the *dhāraṇī* appears, in *Tāo-hing-ching* (道行經, the oldest translation of *Dasasahasrikā Prajñāpāramitā*) (*Taisho*, 8, 477a) and in *Sui-hsien-pen-chi-ching* (小品 般若經, *Dasasahasrikā Prajñāpāramitā*) (*Taisho*, 8, 582a).

109. *Tāo-hing-ching* (道行經 trans. Zhi leu cia chān AD 179) (*Taisho*, 8, 444b).

110. Many scholars say that this term indicates the word *dhāraṇī*, but there is no definite evidence which shows that the *chi* (持) is the *dhāraṇī* in *Tāo-hing-ching*.

111. *M*, vol. 2, p. 175: Remembering Dhamma, Bhāradvāja, is of much service to testing the meaning, for who so every should not remember that Dhamma could not test that meaning. But if he remembers Dhamma, then he tests the meaning. Therefore, remembering Dhamma is of much service to testing the meaning. But what thing, good Gotama, is of much service to remembering Dhamma? We are asking the honoured Gotama about a thing that is of much service to remembering Dhamma (*atthūpaparikkhāya kho, bhāradvāja, dhammadhāraṇā bahukārā no ce taṁ dhammaṁ dhāreyya nayidaṁ atthaṁ upaparikkheyya yasmā ca kho dhammaṁ dhāreti tasmā atthaṁ upaparikkhati tasmā atthūpaparikkhāya dhammadhāraṇā bahukārā iti kho pan'etaṁ vuttaṁ kiñ cetaṁ paṭicca vuttaṁ bahukārā dhammadhāraṇāya bahukāraṁ dhammaṁ mayaṁ bhavantaṁ gotamaṁ pucchāmāti dhammadhāraṇāya kho bhāradvāja dhammasavanaṁ bahukāraṁ no ce taṁ dhammaṁ suṇeyya nayidaṁ dhammaṁ dhāreyya yasmā ca kho dhammaṁ dhāreti tasmā dhammaṁ dhāraṇāya dhammasavanaṁ bahukāraṁ iti*); Suttavibhaṅga (*Vinayapitaka*, vol. 4, p. 305): *bhikkhunī-vibhaṅga-pācittiya*, 49. If she learns what is memorized (*dhāraṇā pariyāpuṇāti*).

112. *Mai. Up.*, 6.18: Following is the arrangement for the achieving

(of unified communion with Brahman)—Control of breathing, withdrawal of the sense-organs, meditation, fixing of the mind, controlling of the same mind, and sinking into trance—this is called the sixfold *yoga* (*tathā tatprayogakalpaḥ prāṇāyāmaḥ pratyāhāro dhyānaṃ dhāraṇā tarkaḥ samādhiḥ ṣaḍaṅga ity ucyate yogaḥ*), 6.20: and at another place it is said, —still a higher concentration consists therein when one presses the tip of his tongue and suppresses speech, mind and breath, one sees the Brahman by means of controlling the mind (*parāsya dhāraṇā tāluasanāgranipīdanād vāg manaḥ prāṇānirodhanād brahman tarkeṇa paṇyati*).

113. *YS*, 2.29: There are eight limbs of yoga-restraint, the rules for living, the physical postures, the breathing exercises, the retirement of the senses, concentration, meditation, oneness with the object of meditation (*yamaniyamāsanaprāṇāyāma-pratyāhāraṇādhyānasamādhiyo'ṣṭāvaṅgāni*).

114. *YS*, 3.1: *dhāraṇā* is fixing the mind in one place (*deśabandhaścittasya dhāraṇā*).

115. See *supra*, 93n117.

116. The Mahayāna Buddhism lays emphasis on holding the *sūtras* and reciting them. For example, *APS*, p. 27, and *Saddharmapuṇḍarīkasūtra* (*BSK* vol.6, p. 233). In this case, the world, *dhārati* or *dhāret*, etc., are used. Then we expect the *dhāraṇā* which is the noun form of *dhṛ* might be used for holding the *sūtras* or remembering their contents. Even though the term *dhāraṇā* exactly was not used, the activity that remembers *sūtra* and retains it, is prior to doing or being a follower. Thus this kind of faith gives the birth to *dhāraṇi*.

117. L.A. Waddell, "The Dhāraṇi Cult in Buddhism, its Origin, Defied Literature and Image," *Ostasiatische Zeitschrift* (Berlin), vol. 1 (1912), p. 172: he points out the term *dhāraṇīśvara rāja*, "The King of *Dhāraṇī* Lord" in *Lalitavistara*, and he insists the word *dhāraṇī* was used in Hinayāna. But the *Lalitavistara* is influenced very much by Mahāyāna, thus, we can not say that the *dhāraṇi* was used in Hīnavāna only with this evidence.

118. *Prajñāpāramitāśāstra* (*Taisho*, 25, 95c) trans. Kumārajīva in AD 450陀羅尼者，能持，或能遮。能持者集種種善法，能持不散不失，譬如盛器盛水，水不漏散。能遮者惡不善根心生，能遮令不生。若欲作惡則持令不作，是名陀羅尼？

119. The differences between the *dhāraṇi* and the *paritta* are

examined as two aspects. One is that the main meaning of *dharaṇi* is the retainment of Dharma, but the *paritta* itself has not that the meaning. The *paritta* is the device for the protection of life, while the *dhāraṇī* is the object for retainment of Dharma. The *dhāraṇī* has a positive power for protection, while the *paritta* has a negative power. Consequently, the term *paritta*, being overpowered by the word *dhāraṇī*, disappears in Mahāyāna Buddhism. Actually, before the concept of *dhāraṇī* is not established, the Northern Buddhism used the term *vidyā* to substitute for the *paritta*. But the holding the *sūtra* and recitation of it is necessary for the *paritta*, *dhāraṇī* is also necessary for the protection of Dharma. Consequently, the device and the object are not other things, they are becomes one and the same. In this reason, the occurrence of *dhāraṇī* must have some relation to the *paritta*. Again Nāgārjuna state in his *Prājñāpāramitāśāstra* (*Taisho*, 25, 269b) in this manner: In Śrāvakayāna (the hearer) there are no *dhāraṇī* but only in Mahāyāna are they used, because *śrāvaka* do not hold various merits by using *dharaṇis*. Figuratively speaking, when man is thirsty, he contents himself with a cup of water and does not keep water in a pitcher (聲聞法中何以 無是 陀羅尼名 但大乘法中有...聲聞人 不用陀羅尼 持諸功德 譬如人渴得一掬水則足 不須瓶器持水).

120. Thus Mahāyāna Buddhism can cover the function of *dhāraṇā* and *paritta* of Southern Buddhism initially with the term *dhāraṇā*, and it continue to develop its concept to meet the new ideas of Mahāyāna Buddhism.

121. Kakusho Ujike, *Studies in the Dhāraṇī Thought* (陀羅尼思想の研究, Dharani Shiso no Kenkyū) (Tokyo: Toho Shuthan, 1987), p. 5; *Fāng-kwàng-pān zo po-lo-mi ching* (放光 般若波羅蜜經, *Pañcaviṃśati-sahasrika-prajñāpāramitā*) (*Taisho*, 8, 87b) translated by Kumarajiva in AD 291: O Subhūta, "*Bodhisattva* listens to the Buddha's discourse, retains and not loses it," "Why can he do it?, because he uses *dhāraṇī*." Subhūti asks the Buddha, "which kind of *dhāraṇī* does the *Bodhisattva* get to listen to the Buddha's pure, right Dharma, and he retains and not loses it?" Buddha replies "*Bodhisattva* gets *dhāraṇā-dhāraṇi* to listen to every *sūtras*, retains and not loses it" (須菩提, 諸佛所說 皆能受持終不遺忘 所以者何 用得陀羅尼故 須菩提白佛言 世尊 菩薩得何等陀羅尼 能受持諸 如來 無所着等正覺而不遺忘

佛言 菩薩以得聞持等陀羅尼 便能受持諸佛經法而不遺忘); This term occurs in later *Prajñāpāramitāsūtra*, thus actual *dhāraṇī* concept seems to begin during this time, i.e., third century AD. Although the word *dhāraṇī* appears in older *Prajñāpāramitā* text, it seems to be used as a general noun which means the holding the Dharma. Otherwise, we can not help considering that the word is inserted later time when the term *dhāraṇī* is used popularly.

122. We can see the character of *dhāraṇa-dhāraṇī* by the other name of this *dhāraṇī*. At first, *dhāraṇī* means the remembrance, so the *dhāraṇī* is to hold or remember the teachings. Next *śruta-dhāraṇī* appears according to the Tibetan version of *Sandhinirmocanasūtra* (解深密經), this *dhāraṇī* is to listen to the teaching. The other *śrutagrahaṇā-dhāraṇī* occurs in the *Buddhāvataṃsakasūtra* (華嚴經), this *dhāraṇī* indicates listening and retaining the *dharma*, see Kakusho Ujike, *Studies in the Dhāraṇī Thought*, pp. 58–60, 66.
123. Kakusho Ujike, "From Buddhānusmṛti to Dhāraṇī (念佛より陀羅尼へ)," in *Studies in the Dhāraṇī Thought*, pp. 3ff.
124. Ibid., p. 25.
125. Ryūsho Yamada, op. cit., p. 191.
126. *Prajñāpāramitāsūtraśāstra* (*Taisho*, 25, 269b): 是諸三昧共諸法實相智慧 能生陀羅尼.
127. *Mo-lo-pān-zo-po-lo-mi-ching* (摩訶般若波羅蜜經, *Pañcaviṃśati Prajñāpāramitāsūtra*) (*Taisho*, 8, 379c)): 佛告 須菩提...了達故得陀羅尼 得陀羅尼故能起無礙智 起無礙智故 所生處乃至 薩婆若終不忘失
128. The fact that the retainment of *dharma* which is the initial nature of *dhāraṇī* means not the mere remembrance of *dharma*, but the understanding of it has close relationship to the teaching of *Anutpattikadharmakṣānti* (無生法忍). The meaning of the term *anutpattikadhrmakṣānti*, is the patient understanding the (profound) *dharma* (of the *śunyatā*) of which nature is not to be producted originally (actually always there is). This term is changed to the word *dharaṇī* later on. This means the *dhāraṇī* came to get the concept of the term *anutpattikadharmakṣānti*, see Kakusho Ujike, *Studies in Dhāraṇī Thought*, pp. 74–76.
129. Kakusho Ujike, *Studies in the Dhāraṇī Thought*, p. 74; *Ta-fan-tang-tā-tsi-ching* (大方等大集經, *Mahāsannipātasūtra*) (*Taisho*, 13, 24b), trans. Than wu chan around AD 397–439: That one enters four unhindrance *dhāraṇī* is, when *Bodhisattva-*

mahāsattva preach one *dharma*, he is never hindered. When he does two, three, four up to numerous *dharma*, he is the same. Also he is never hindered even in the meaning of one letter. This is named "the entering the *dhāraṇī* [or the gate of the unhindrance." The four-wisdom of the unhindrances-*dharaṇi* (*catur pratisaṃvidām jñāna dhāraṇī*), is the *dharma-pratisaṃvidāṃ jñāna*, the *artha-pratisaṃvidāṃ jñāna*, the *nirukta-pratisaṃvidāṃ jñāna*, the *pratibhana pratisaṃvidām jñana* (入無碍門陀羅尼者 菩薩摩訶薩說一法時無有罣碍 若說二法三法四法 乃至三千大千世界 微塵等法 . . . 於字句義亦無罣碍 是名入無碍門陀羅尼也 四無碍智陀羅尼者 所謂法無碍智 義無碍智 辭無碍智 樂說無碍智).

130. *PPS*, 85 (*Taisho*, 25, 657): there are two kinds of *dhāraṇīs*. One is *dhāraṇa-dhāraṇī*, the other is the *dhāraṇī* which understands the real state of all things. One gets the *dharana-dhāraṇī* through reciting the *dharma* and practising the concentration on it, and one gets the *dhāraṇī* which understands the real state of all things through mastering the meaning of *dharma*. To keep these two *dhāraṇīs* can create the *pratisaṃvidam jnana* (陀羅尼有二種 一者聞持陀羅尼 二者諸法實相陀羅尼 讀誦修習常念故 得聞持陀羅尼 通達義故 得實相陀羅尼 住是二陀羅尼門中 能生無碍智)

131. *Hai lung-wang-ching* (*Taisho*, 15, 141b): 上皆是如來之所建立 八万四千法藏 是總持門爲 首面也 八万四千行 皆來歸於總持 八万四千三昧 皆從總持 八万四千總持無盡之藏總持爲本原

132. Yukei Matsunaga, op. cit., p. 54; Yi Liang Chou, "Tantrism in China," *Harvard Journal of Asian Studies* (Harvard-Yenching Institute), vol. 8 (1944–45), p. 258, while he introduces the life of Shan-wu-wei (善無畏, Subhakarasiṃha), he quotes from the inscription of the Shanwu-wei's monument (*Shan-wu-wei pei ming jing hsu*, 善無畏碑 銘幷序) written by Li Hua (李華, died in the early years of 766–79). The passage runs: The Tripiṭaka has six meanings. It deals with moral conduct (*śīla*), meditation (*dhyāna*) and wisdom (*prajñā*) as its content, while formally they are known as Sūtra, Vinaya and Śāstra. The *dhāraṇīs* are used to epitomize them. They are short-cut to enlightenment and the lucky sea to release. The Buddhas of the three worlds were born through this gate of *dhāraṇī*. The illumination of [the Buddha's] intelligence bequeathed only one [source of] light. [But] it was forever and everywhere sufficient to meet the needs of diversified

human nature. Therefore, there have been innumerable Buddhas, and meditations as numerous as grains of sand. A *Bodhisattva*, having epitomized all the meditation in one string of vajra [i.e., *dhāraṇī*], would be identified with the *Dharmakāya* (?), and suddenly be elevated in rank and approach supreme enlightenment. This was the essence [of Dharmagupta's doctrine] (藏有大義內爲定戒慧外爲經律論以陀羅尼而總攝之惟陀羅尼者魂疏之輪解脫言解之海三世諸佛生於此門大聖照所傳一卷而已根株枝葉卷卷無邊由是有百億釋迦微塵三昧菩薩以金剛總攝於諸定百月玄同於法身頓昇階位隣於大覺此其相也) (*Taisho*, 50, 260c).

133. *Hai-lung-wang-ching*, 2 (*Taisho*, 15, 141) enumerates sixty-two Dharma-phrases, such as *nirvāṇa* (入寂), no attack of *dharmabhāṇaka* (不犯法師), no stopping belief in three *ratna* (不斷三寶), protection of the voice of *dharma* (護於法音), having compassion for human beings (慈愍衆生), etc., and if the *dharmabhāṇaka* gets these sixty-two Dharma-phrases for protection the "Limitless"-*dhāraṇī*, he can obtain thirty two fearless states (無所畏).

134. *Tā-fān-tang-tā-tsing-ching* (大方等大集經, *Mahasannipātasūtra*) (*Taisho*, 13, 5b-6a) translated by Dharmarakṣa in fourth century AD: This Sūtra lists the *dhāraṇī* as one of four *keyurālaṃkāra* (瓔珞莊嚴, the decoration of the necklace with precious stone) which implies the subjects that *Bodhisattva* must learn, such as *śīla* (戒), *dhyāna* (定), *prajñā* (慧), and enumerates ten capacities of *dhāraṇīs*.

135. *Fāng-kwang-pan-zo-po-lo-mi-ching* (放光般若波羅蜜經, *Pañcaviṃśatisahasrikā Prajñāparamitā*) (*Taisho*, 8, 24c–26a), trans. Wu lo chā and Cu shu lān in AD 291: this Sūtra counts the essence of Buddhist teaching as a *dhāraṇimukha*, such as the four steps to supernatural powers (*caturṛddhipāda*, 四神足), the five roots that lead man to good conduct (*pañcendriyāni*, 五根), the five moral powers (*pañcabalāni*, 五力), the seven factors of wisdom (*saptabodhyaṅgāni*, 七覺支), the eightfold noble path (*āryāṣṭāṅgikamārga*, 八正道), the three *samādhi* (三三昧), the ten repetitions of an invocation (十念), the four meditation (*catvāridhyānāni*, 四禪), the four fearlessness (*caturabhya*, 四無所畏).

136. Yūkei Matsunaga, *The History of the Compilation of Esoteric Buddhist Sūtra* (密教經典成立史論 *Mikkyo Kyoten Seiritsushiron*) (Kyoto: Hozokan, 1980), p. 89.

137. Kakusho Ujike, "Protection of Dharma and Dhāraṇī (護法と總持)," in *Studies in the Dhāraṇī Thought*, p. 107.
138. *APS* (p. 108), *Śikṣāsamuccaya* (*BST*, vol. 11, p. 27): *saddharmadhāritva.*
139. Kakusho Ujike, *Studies in the Dhāraṇī Thought*, p. 109.
140. *APS*: at the time, the *Catvāro Mahārāja* says to the Buddha in this manner: O Buddha, it is very strange that the good men and the good women who hold the *Prajñāpāramitā* and retain, recite, understand, spread it, do not think of the state of people, while they lead the people who dwell in *tri-yāna*. O Buddha, we will protect those good men and good women who hold the *Prajñāpāramitā* and retain, recite, understand, and spread it. At the time the king of gods, Śakra says to the Buddha: O Buddha, I myself also will protect those who hold the *Prajñāpāramitā* and retain. . . . The Lord of the world, Brahman also says to Buddha: I myself will protect those who hold the *Prajñāpāramitā* and retain, . . . (*atha khalu catvāro mahārājo bhagavantam etat avocan āścaryaṃ bhagavan yadimāṃ prajñāpāramitāmudgaṭhaṇan dhārayan paryavā-pnuvan pravaryan sa kulaputro vā kulahit vā yānatraye sattvān vinayyati, na ca sattvasaṃjñāmutpādayati/ vayaṃ bhaga-vaṃstasya kulaputrasya vā kuladuhiturvā rakṣāvaraṇa-guptiṃ saṃvidhāsyāmaḥ, yaḥ imāṃ prajñāpāamitā mudgahīṣyati dhārayiṣyati vācayiṣyati paryavāpsyati prartayiṣyati// atha khalu śakro devānāmindro bhagavantam etat avocat ahamapi bhagavaṃstasya kulaputrasya vā kuladuhiturvā rakṣavaraṇa-guptiṃ saṃvidhāsyami, ya imāṃ prajñāpāramita mudgahīṣyati dhārayiṣyati vacayiṣyati paryavāpsyati pravartayiṣyati// brahmāpi sahapatiḥ sardhaṃ brahmakāyikaardevaputrair bhagavantam etat avocat ahamapi bhagavaṃstasya kulaputrasya vā kuladuhiturvā rakṣāvaraṇaguptiṃ saṃvidhasyami, ya imāṃ prajñāpāramitā mudgahiṣyati dharayiṣyati vācayiṣyati paryavāpsyati pravartatiṣyati//*
141. *APS*, (*BST*, vol. 4, 46), Again O Kauśika, . . . *the prajñāpāramitā* protects him . . . he dwells in *prajñāpāramitā* . . . nobody asks the good men and good women who are protected by *prajñāpāramitā* . . . (*punaraparaṃ kauśika tasya kulaputrasya kuladuhiturva imāṃ prajñāpāramitāṃ bhāṇamāṇasya catsṛṇāṃ parṣadāmagrato nāvalinacittatā bhaviṣyati, mā khalu māṃ kaścatparyanuyuñjta upālambhābhiprāya iti/ tat kasya hetoḥ tatha hi tasya prajñāpāramitā rakṣāvaraṇaguptiṃ karoti/ sā*

upālambhānapi prajñāpāramitā vihārī na samanupaśyati, upālambhakarānapi prajñāpāramitāvihārī na samanupaśyati, yo'pyupālabhyeta tamapi na samanupaśyati, tāmapi prajñāpāramitā na samanupaśyati/ evaṃ prajñāpāramitā parighītasya kulaputrasya vā kuladuhiturvā anena paryāyeṇa na kaścitprayogo bhaviṣyati/sa ca nottrasiṣyati, na saṃtrasiśyati, na samtrāsamāpatsyate/imānapi sa kauśika kulaputro vā kuladuhitā vā dṛṣṭadhārmikān guṇān parigrhṇāti, ya imāṃ prajñāpāramitāmudgahasti dhāryiṣyati vācayiṣyati paryavāpśyati pravartayiṣyati deśāyiṣyatyupadekṣyatyuddekṣyati svādhyāsyat//)

142. *PPS*, 5 (*Taisho*, 25, 96c), *Bodhisattva* who gets the *dhāraṇī*, can retain, and doesn't lose the *dharma* which he listened with the power of concentration, . . . again this *dhāraṇī* does not let the *Bodhisattva* fall into deep hole. . . . Again the *Bodhisattva* cannot been, because of his *dhāraṇī*, defeated, destroyed, and moved by the king of demon, the people of demons, and the group of demons (得陀羅尼菩薩 一切聞已 以念 力故 能持不失,...復次是陀羅尼 持菩薩 不陀 土地坑,...復次菩薩得陀羅尼故 一切魔 王魔民 魔人 無能動無能破無能勝...).
143. *Shang-thien-wāng-pān-zo-po-li-mi-ching*, 6 (勝天王般若波羅蜜 蜜, *suvikrāntavikrami paripṛcchā*) (*Taisho*, 702c), trans. Upaśūnya in AD 565.
144. *TTC* (*Taisho*, 13, 144ab).
145. *Tā-pān-zo-po-lo-mi-to-ching* (大般若波羅蜜多經, *Mahāprajñāpāramitasutra*) (*Taisho* 7, 875a), trans. Hiuen tsuing in AD 659 : All the Buddhas of three times enlighten the highest enlightenment with depending on the *mahāvidyā* called the profound *prajñāpāramitā*, and preach the subtle *dharma* to all the people (三世諸佛 皆依如是甚深般若波羅蜜多 大明呪 證得無上正等菩提 爲諸有情說微妙法).
146. For example, *Ta-kwan-ting-ching* (大灌頂經, *Mahābhiṣekasūtra*) (*Taisho*, 21, 498a, 511c): Therefore, now I preach, *abhiṣeka* twelve *vidyā* (for those who practise faulty activities, such as getting long life with killing the others' life). And I get rid of the fault belief, and have them get long life, the Buddha says to Ananda, since this word of mine is very profound and subtle, it will guide the low class people nearby. . . . Those foolish *bhikṣus* who did not listened my teaching, says that they make worldly benefits with the other religion's method (of magic). Thus I say that I do not believe this magic (. . .

吾今爲其演說灌頂章句十二部要藏拔除邪惡令得長生佛告阿難我有廣大之言深妙之語淺近之化教未及者...未聞未見諸比丘輩謂此沙門是邪見之人說外道法爲利養故作如是言我不信此).

147. Kakusho Ujike, *Studies in the Dharani Thought*, pp. 82–83.

148. Ibid., 103n22.

149. *MP*, (*Taisho*, 8, 396b), O Subhuti, when the *Bodhisattvamahasattva* practices *Prajñāpāramitā*, he instructs all the living beings. Good man, you must learn well to understand all the letters. Again you must know one letter to forty-two letters. All the words can enter into the gate of the first letter, also all the words enter into the gate of the second letter, the same way enter into the gate of forty-second letter. Because all the letters can enter into each other letter, the one letter enter into the forty-two letters, and the forty-two letters enter into the one letter. The man must know the forty-two letters in this way. After learning forty-two letter well, the law of letter must be taught. After the law of letter is taught, the law of letterless must be taught.... Because beyond the law of all the name and letters, the *dharma* of the Buddha is named (復次須菩提菩薩摩訶薩行般若波羅蜜多時教化衆生善男子當善學分別諸字亦當善知一字乃至四十二字一切語言入皆初字門一切語言入皆入[illegible]字門乃至四十二字一切語言皆入是十二字[illegible]四十二字亦入一字是衆生應知如是善學四十二字善學四十二字已能善說字法善說字法已善說無字法,...過一切名字法名爲佛法).

150. *TP*, 53 (*Taisho*, 5, 302c), This gate of letter makes one understand the world of unreality of things (*dharma-śūnyata*). Without the gate of letter, the nature of *dharma* cannot be expressed. Because the meaning (which the letters represent) of letter cannot be spoken, not be shown, not be taken, not be written, not be observed, due to its beyond the formlessness... just like the law of the unreality of all things can be shown at last only with this gate of letter (如是字門是能悟入法空邊際諸如是字表諸法空史不可得何以故善現如是字義不可言說不可顯示不可執取不可書持不可觀察離諸相故....此諸字亦復如是諸法空義皆入此門方得顯了).

151. *MP*, 6 (*Taisho* 8, 257a).

152. Quoted from, Kakusho Ujike, *Studies in the Dharani Thought*, p. 83.

153. Ibid., pp. 83, 85.

154. *Wu-liāng-man-wei-mi-chi-ching* (無量門微密持經, *Ananmukha-sadhaka-dharani*) (*Taisho*, 19, 681b) translated by Chi Chien around late third century AD, this Sutra gives three types and

four kinds of Dharma-clause or phrases in following manner, O Śāriputra, there are four Dharma-clauses for *Bodhisattva* to get the *dhāraṇī* rapidly. What are the four? They are, hate of *kāma*, no harm to living beings, using all possessions for *dāna*, no tiredness all day for happy-Dharma. There are again four *dharma*-clauses to get the *dhāraṇī* rapidly. What are the four? These are, practice in the mountain, pool and house, practice of the profound Dharma-*kṣanti*, no desire for other's offerings, no thinking of the life and body in doing the limitless *dāna*. There are again four Dharma-clauses to get the *dhāraṇī* rapidly. What are the four? The first is the entering the meaning of eight letters, namely, *pa*, *la*, *va*, *ka*, *ja*, *dha*, *śa*, *kṣa*, and writing the letters. The second is the reciting the letters with correct sound. The third is the realizing the essence of the meaning in the mind. The fourth is the practice of the great path (二菩薩有四法行 疾得是持 何等爲四 已賊惡於愛欲 已無賊害於衆生 以一切有而爲布施 [illegible] 二菩薩有四法行 疾得是持 何等爲四 [illegible] 二菩薩有四法行 疾得是持 何等爲四 一曰入八字義 八字義者謂赤破相 棄悲調滅忍 常書持是 二曰誦就常以調音 三曰內性合是決要 四曰勤行大道 之行); The sixty-two *dhāraṇī-padas* of *Hai-lung-wang-ching* is also the typical one, see *supra*, 225n131.

155. Ibid., 53 (*Taisho*, 5, 302b): O Buddha, What is the letter as a *dhāraṇī-mukha* (世尊 云何 文字陀羅尼門).

156. *Dhāraṇīmukha* means that *dhāraṇī* is a gate (for enlightenment of *dharma*), see Kakusho Ujike, *Studies in the Dhāraṇī Thought*, 66n12.

157. See *supra*, 226n133.

158. In this case, *dhāraṇīpada* is usually translated into *tho-lo-ni-chou* (陀羅尼呪). For example see in *Saddharmapuṇḍarīka-sūtras*, *BST*, vol. 6, p. 265 (*Taisho*, 9, 61b).

159. *Tā-shang-tā-pei-fan-tho-li-ching* (大乘悲分陀利經, *Mahākaruṇa-puṇḍarīkasūtra*) (*Taisho*, 3, 236, 239–41) translated around AD 350–431, this Sūtra shows the phrases (the Sūtra itself also calls them as the *dhāraṇī-mukhas*) for understanding the ten basic teachings of Buddhism, such as the four steps to supernatural power (四神足, *caturṛddhipāda*), the seven factors of wisdom (七覺支, *saptabodhyāgāni*), the four fearlessness (四無畏, *caturabhya*), etc. The Sūtra translated the phrases into Chinese phonetically, thus the translator treats the

phrases as like a sort of practical formula. The Sūtra has the phrase "*chou yue* (呪曰)" or "*chou ju yue* (呪句曰)" which mean lit., "say the *vidya*," "say the *vidyāpāda*," respectively. But the Sanskrit word *tatha* has been translated into the term *chou yue* (呪曰) in Chinese, when the word *tathā* indicates certain practical formula. This fact means that when the translator translated the phrases as the *dhāraṇī-mukha*, he treated them as *vidyās*. But the Sutra says that those who hold these phrases, cultivate *anuttara-samyaksambodhi*.

160. *Kang-fā-hwa-ching* (□□□□, *Saddharmapuṇḍarīkasūtra*) (*Taisho*, 9, 130ab).

161. Ibid.

162. Ibid., p. 133a, he translated the word *tad yathā* into the word *chou yue* (呪□□); *SD* (*BST*, vol. 6, p. 265). The present text *SD* (*BST*, vol. 6, pp. 233–34) has the *dhāraṇipadani*, *dharaṇī-mantrapadani*, *mantra dhāraṇīpadāni*, but the latter two terms seem to be changed from the *dhāraṇipadani* much later time. Because *Cu fā hu* itself translated the places into *dharaṇipadāni* (□□□□), and the Gilgit version of this Sutra has only the term *dhāraṇipadani*. Also up to that time there is no exact evidence that the *dharaṇi* was identified with the word *mantra*.

163. *Miao-fa lien-hwa-ching* (□□□□□□, *Saddharmapuṇḍarikasutra*) (*Taisho*, 9, 58bc–59a, 61b).

164. For this Tho-lo-ni Shen chou, the other scholars call it *dhāraṇī-mantrapāda*, but it is not sure that the word *mantra* was used in the Sutra at the time when Kumarajiva translated the Sutra. It is very possible that the term *mantra* was accepted into Buddhism much later, before the term *mantra*, usually the word *vidyā* was used to express the practical formula; The Gilgit version of this Sutra has the term *dharaṇipadani*, not the word *dhāraṇī-mantrapadāni*, quoted from Kakusho Ujike, *Studies in the Dharani Thought*, 126n16. It is very possible that the *dharaṇipada* was translated into the *Tho-lo-ni chou* (□□□□) in Chinese. In this case, the *dharaṇipada* is treated as a practical formula, the *chou* (呪) may implies the *vidya*, because the Buddhist practical formula usually is called with the term *vidyā*.

165. This Sutra consists of seventeen divisions with sixty chapters of which the first ten divisions with twenty-four chapters are the older compilations which were translated by *Than wu*

chan (except twelfth division with three chapters) around fifth century AD, and the remaining ones are the later compilations. Of them, the ninth, tenth, and thirteenth divisions with nine chapters were translated by Than wu chan, and the left ones were translated by Na lien thi ye about sixth century AD.

166. *The Tibetan Tripiṭaka*, Peking edition (Tokyo-Kyoto: The Tibetan Tripiṭaka Research Institute, 1957), vol. 36, pp. 183–4.2, 184-4.4, 185-4.8, calls it *gzungs sngags*. Thus Kakusho Ujike is of opinion that this *gzungs sngags* refers to *dhāraṇī-mantra* (*Studies in the Dhāraṇī Thought*, 126n14), but the *Mahāvyutpatti* which was written in ninth century in order to provide guidelines to the translators, mentions that the *gsang sngags* is for *guhya mantra*, the *gzungs sngags* for *dhāraṇī mantra*, *rig sngags* for *vidyā-mantra*. Then the *gzung sngags* in *TTC* may refer *dhāraṇī*, see R. Sakaki, ed., *Mahāvyutpatti* (pts. 1 and 2, Kyoto Imperial University Series 3) (Kyoto: Kyoto Imperial University, 1916–25), nos. 4237, 4238, 4239.

167. *Taisho*, 13, 240b, 241b, 242b: in all the places, the word *chou* (呪) is used. The Sūtra says that the *chou* destroys the hindrance of *avidyā* and that can avoid the suffering burden of birth and death (能破一切無明闇障 能除一切生死苦擔), thus the term *chou* is also expected to refer the word *vidyā*. Also the some part of the later compilation of this *sūtra*, translated around fourth century AD, call the same one practical formula the term *dhāraṇī* (陀羅尼), *dharaṇīpada* (陀羅尼句), *dhāraṇī chou* (陀羅尼呪) (*Taisho*, 145a–146b et seq.), and gives the formula of Brahman along with the *dharaṇī* as having the same function (*Taisho*, 13, 147ab). Considering all these facts, we can say that the terms *dhāraṇī*, *dhāraṇīpada* was treated the same as a *vidya*, and the practical formula was not called the *mantra* at the time. The term *dhāraṇī-mantra* may be entered the text in the later time.

168. *Taisho*, 19, 680c, 682c, 684b.

169. *Taisho*, 19, 676b, 679c, 703b, 685c: The Tibetan version says the *dharaṇīpadas* as *dhāraṇī-mantrapada*, see K. Horiuchi, "A Japanese translation of the *Ananta Mukha nirhara Dhāraṇī* and its Explanatory Note from Tibetan Version," in *The Mikkyo Bunka* (密教文化, The Quarterly Report on Esoteric Buddhism) (Koyasan, Japan), vol. 79 (1967), May, pp. 64, 66–67.

170. Here we must mention the term *mantra* once more. As we have discussed, Sanskrit texts of Buddhism had used the term *vidyā* for Buddhist practical formula. Later on, they began to use the term *mantra* along with *vidyā*. But it is not clear when the word was accepted as a Buddhist term. Kumārajīva seemed not to use the term *mantra* as we have seen. This means that the *mantra* did not come to Buddhism up to early fifth century AD. And *WC*, began to use the term *mantra* from the later fifth century AD. With these reasons, we may conclude tentatively that the mantra began to use popularly in Buddhist circle after around the half of fifth century. However, in this case also we have some questions. In the Chinese translation of *WC*, all the other texts have the term *chou* (呪) and only the last translation, which translated in the later seventh century, has the word *mantra-dhāraṇīpada* (真言陀羅尼句). Again in the Chinese translation of *TTC*, the later parts explains the "*Tha-lo-ni chou* (陀羅尼呪)" as destructor of *avidyā*. For this reason, we can infer that the term *chou* (呪) also indicates *vidyā*. Furthermore, the Chinese translation of *TP*, trans. Hiuen Tsiang in AD 659, calls *Prajñāpāramitā* as "King of *Tā-shen-chou* (大神呪)" which may means *vidyārāja*. With all of these evidences, we also can say that the mantra was received into Buddhism much later. Because the all of Tibetan translations were made much later; Giuseppe Tucci, "Notes on the Laṅkāvatara," in *Indian Historical Quarterly*, vol. 4 (1928), p. 556, mentions that up to the last translation of *Saddharmapuṇḍarīkasutra* (AD 601), the doctrine of the mantra had not yet received a general acceptance among the various Buddhist schools.

171. The term *dhāraṇī-vidyā* is not seen yet in the Sanskrit texts, but *dhāraṇīpada* usually had been translated into *tho-lo ni chou* (陀羅尼呪), or *tho-lo-ni Shen chou* (陀羅尼 神呪). These may imply *dhāraṇī vidyā*. In much later time, the Tibetan text of Jñānavajra's commentary on the *Vajravidāraṇa dhāraṇī* (a Buddhist Tantric deity Vajrapāṇi) is mentioned that *dhāraṇī* is of two kinds: *vidyā–dh* (*rig sngags kyi gzungs*) and *mantra–dh* (*gsang sngas kyi gzungs*), in *TPE*, vol. 78, p. 169, 4.3.

172 Kakusho Ujike, "The Matter which Protect the Dharma bhaka (法を護る者)," in *Studies in the Dhāraṇī Thought*, pp. 136ff.

173. There is no kind of *vidyā* in the *Prajñāpāramitāsūtra*, because the Sūtra considers *Prajñapāramitā* as the *vidyā*. Thus in the later text this Sūtra called *Shang-thien-wang-pān-zo-po-lo-mi-ching* (勝天王般若波羅蜜經 *Suvikrāntavikrami-paripṛcchā*) (*Taisho*, 8, 713c), translated in AD 565, the *dhāraṇī* as a practical formula, is called as the *Prajñāpāramitāvidyā*.
174. Kakusho Ujike, *Studies in the Dhāraṇī Thought*, p. 136.
175. *TTC*, 11 (*Taisho*, 13, 73–74).
176. We can frequently find this kind instances. In *Shang ching* (尚經, Story of previous incarnation of the Buddha and his disciples) (*Taisho*, 3, 84–86), trans. Cu Fā Hu in AD 285, there are *vidyās* which protect the *Bhikkhu* and gives lucky things, being just like the *parittas*. This *vidyā* (神咒) is called as the *dhāraṇāpadāni* (總持句) which make those who hold them, understand the *dharmas*, and protected from calamities; *Hai-lung-wang-ching* (海龍王經, *Sāgara-nāgarāja-sūtra*) (*Taisho*, 15, 156c) gives the name of *shen chou* (神呪) to the phrases just similar to sixty-two phrases which is called as *dhāraṇāpadāni* which function for retaining *dharma* and protection of *dharmabhāṇika* (*Taisho*, 15, 141b), see Kakusho Ujike, *Studies in the Dhāraṇī Thought*, pp. 120–23.
177. Although it has the word *dhāraṇī* once, but the original text has not the term it the same place, see *Taisho*, 8, 477a. It may be the term *Anutpattika dharma kṣānti* in other translation.
178. The extant Sanskrit text calls the *dhāraṇīpada* with the mantra, *BST*, vol. 8, p. 56.
179. *BST*, vol. 3, p. 106.
180. See *supra*, 238n167; In this case, the term *mantradhāraṇī* in *Yogācārabhūmi* makes some problem.
181. *PPS* (*Taisho*, 25, 96a, 268a, 408b–409b, 657a), he describes "Entering through the gate of letters" *dhāraṇī* (字入門陀羅尼) which indicates the "Gate of forty-two letter," and "Understanding the real truth beneath all things" *dhāraṇī* (諸法實相陀羅尼). But we can understand that the former can belong to "Entering through sound" *dhāraṇi* and the latter to "The knowledge of discrimination" *dhāraṇī*. But there is an opinion that "Entering through the gate of letters" belongs to "Knowledge of discrimination." Because the "Gate of forty-two letters" makes the hearer of the sound of each letter realize immediately the *dharma* which the letter represents. For example, of the letters, *A* represents *ādi*, primacy, and

anutpāda, no birth. *Bodhisattva* who practice this gate of *dhāraṇī*, hearing the sound of *A*, immediately realizes "All the *dharma* has primarily no birth." The others, i.e., *Ra, Pa, Ca, Na,* etc. can be interpreted in similar manner.

182. *Yogācārabhūmiśāstra*, 5 (瑜伽師地) (*Taisho*, 30, 542c): 菩薩如是妙陀羅尼略有四種 一者法陀羅尼 二者義陀羅尼 三者呪陀羅尼 四者能得等持等至陀羅尼 Unrai Wogihara, ed., *Bodhisattvabhūmi* (Tokyo: Sankibo Buddhist Book Store, 1971), pp. 272–73: *tatra katamā bodhisattvānāṃ dhāraṇī samāsataścaturvidhā draṣṭavyā dharmadhāraṇī arthadhāraṇī mantradhāraṇī bodhisattvakṣāntilābhāya ca dhāraṇī.*

183. *Tsung-shih-tho-lo-ni-i-tsan* (總持陀羅尼義贊 The praise of the interpretation of the significance of *dhāraṇī*) (*Taisho*, 18, 898a): There are two ways of the practice of *Bodhisattva*'s path in the practice of Mahāyāna namely, the enlightenment based on the practice of *Prajñāpāramitā*, and the enlightenment based on the practice of the *triguhya* with mantra and *dhāraṇī*. *Dhāraṇī* is Sanskrit, it is translated into the meaning of "*tsung chi* (總持 support)." There are four "*chi* (持)," that is to say, *dharma-artha-samadhi, varna-dhara* (於大乘修菩薩道二種修行謂無上菩提道 所謂依般若波羅蜜修行成佛 依眞言陀羅尼 三密門修行成佛 陀羅尼者梵語 唐飜名爲總持義 有四種持 法持 義持 三摩地持 文持).

184. There are many texts, belonging to Yogacara school, where this kind of classification appears. *Taisho*, 26, 315–16; 30, 934a, 996bc; 31, 53a; 43, 154c, 586c; 44, 685a ff.

185. Shozui Makoto Toganoo, "The Symbol System," p. 76.

186. The four classifications of *dhāraṇī* are explained as:

The *dhāraṇā-dhāraṇī* is called because whatever words and *dharmas* are heard, is not lost, because of always retaining it. There are two stages of methods. The first stage is to make the mind concentrated to be one-pointed, thus the power of concentration is increased. For doing so, first stage of the mind to one thing similar to the object which is to be known, and trying to know the object which is never seen (初於一切時持 應當一心憶念令念增長 先當作意於相似事繫心令知所不見事 是爲[illegible]). To explain this first class of *dhāraṇī*, Nagarjuna refers to the story of *Cuda-panthaka*. The next step is to get the freedom from lastness in the meditation. With the power of the freedom, all the words of teaching,

even up to one phrase or letter, are not lost. This is the second *upāya* (或是菩薩大禪定中得不忘解脫不忘解脫力故一切語言說法乃至一句一字皆能不忘).

And if man attains the second class *dhāraṇā*, he can apprehend true discrimination of reality. Elephants, horses, gold, woods, stone, clothing, man, woman, and water, they are different things and have different names. Even if the name is the same, the differentiations such as between rich and poor, beauty and ugliness, etc., exist. If man achieves this *dhāraṇī*, he can have the perfect "Knowledge of discrimination, *viveka*."

The third class of *dhāraṇī* is explained in the following manner: When a *Bodhisattva* hears a sound, he, makes discrimination between its root and twigs, and contemplating its real appearances, realizes that sound represents a brief cycle of birth and death. On the contrary, ordinary man, even though the sound has disappeared, remembers it, because of its association with himself. For instance, he becomes angry because someone abuses him, or he rejoices at praise he is given. A *Bodhisattva* does not get angry even if he is abused a million times, because he knows those sounds are but repetition of birth and death. Sound itself is *śūnyatā*. Therefore, the phenomenon of sound is but the manifestation of nothingness (*śūnyatā*). This is called "Entering through sound" *dhāraṇī*.

There were numerous *dhāraṇīs* at the time of Nagarjuna. He named them altogether as "Five hundred *dhāraṇī* gates." But strictly speaking, they are innumerable. Because *Bodhisattva* attains various *samādhi* such as unhindered wisdom (*apratikata-vidyā*, 無碍明三昧), through the power of above three types of *dhāraṇī*, and at the *samādhi*. *Bodhisattva* acquires innumberable (*asaṅkhya*) *dhāraṇīs*, putting these numberless *dhāraṇīs* together gives it the name "Five hundred *dhāraṇī* gate." This is the store of the *Bodhisattva*'s merit (是爲菩薩善法功德藏).

187. Here it is worth noticing that the previous scholars considered these *dhāraṇīs* a kind of *dhāraṇīpada* or *mantrapada*, thus they made big mistake, see S.B. Dasgupta, *Obscure Religious Cults* (repr., Delhi: Saraswati Printing Press, 1976), pp. 21–22.

188. *Yogācāryabhūmiśāstra*, 5 (*Taisho*, 30, 542c); Unrai Wogihara,

ed., op. cit., p. 272: What is the *dharma-dhāraṇī? Bodhisattvas* retained the power of *smṛti* and *prajñā*, and by these powers, they can collect and arrange the order what they have never heard, and what they have never practised. Fu ther they can retain numerous phrases and *sutras* for a longtime and never lost them (云何名辭陀羅尼 謂菩薩獲得如前說 此差別者 由此力持 曾聞 言未溫習 未善通利 名句文身之所攝錄 次第錯綜次 第結集 無量經典 終無忘失 能持不忘 *tatra dharmadhāraṇī katamā/ iha bodhisattvaḥ tatrūpaṃ smṛtiprajñābalādhānatāṃ pratilabhate yayā śrutamāireaivāmnātān vacasa aparicitān nāma padavyañjana-kāya saṃgṛhītan anupūrvaracitān anupūrvasamayuktān apramāṇan granthān apramāṇān kālaṃ kālaṃ dhārayati.*) What is *arthadhāraṇī?* The same explanation can be made. There is different thing to the preceding one. They can retain limitless meanings of what they have never heard and have never taken, and never lost 云何義陀羅尼 謂 如前說 此差別者 即於彼法無量義趣 心未溫習 未善通利 經無量時 能持不忘 *tatrārthadhāraṇī katamā/ purvavāt/ tatrayaṃ viseṣaḥ teṣāmeva dharmāṇāmpramāṇam artham anāmnatan apariocitaṃ manasā apramaṇam kālaṃ dhārayati*). The other relevant texts are also used for this translation, viz., *Taisho*, 30, 934a, 966b.

189. The *mantrapada* runs like this, *tti mti kti bhikṣānti padani svāhā.*

190. *Pu-sa-ti-chi-ching*, 8 (菩薩地持經) (*Taisho*, 943a) and Umrai Wogihara, ed., op. cit., pp. 273–7 (如七日者 是名菩薩得善薩忍陀羅尼 如七日者 是名菩薩得善薩忍陀羅尼 增上解行地忍 是名菩薩得善薩忍陀羅尼 *sa eṣāṃ mantrapadānām evaṃ samyak pratipanna evam artham svayam evāsrutva kutaścit pratipadyati tad yatha vasty eva[illegible]ntra padanaṃ kacit artha parinispattiḥ nirartha evaite ayam eva caiṣām artho yad uta nirarthata tasmac ca paraṃ pre[illegible]anyam artham na samanveṣatiyata tena teṣām mantra padanam arthaḥ supratividdho bhavati sa teṣaṃ mantra padanam artham samyak pratividhya tenarvārthānusāreṇa sarva dharmāṇām apy artham samyak pratividhyati svayam evāsratva parataḥ evaṃ ca punar artham pratividdhyate sarvābhilāpaiḥ sarva dharmāṇāṃ svabhāvarthaparinispattiḥ ya punar eṣa nirabhilāpya svabhavatā ayam*

eṣāṃ svabhāvārthaḥ sa evaṃ sarvadharmāṇāṃ svabhāvārthaṃ samyak pratividhya tasmāt param arthaṃ na samanveṣate udāraṃ ca tasyārthasya prativedhāt prītiprāmodyaṃ pratibhate tena bodhisattvena pratilabodhatani dhāraṇīpadāny adhiṣṭhāya bodhisattva kṣāntiṃ vaktavyā tasyaś ca lābhāt sa bodhisattvo nacirasyedānīmadhyāśaya śuddhiṃ pratilabhate adhimātrāyām adhimukti caryābhūmikṣānta vartate iyaṃ bodhisattvasya bodhisattva kṣānti lābhāya dhāraṇī veditavyā).

191. S.B. Dasgupta, op. cit., p. 22.

192. *SPP*, 16 (*Taisho*, 8, 565b); *TP*, 548 (*Taisho*, 7, 828c), *Bodhisattva* masters fully the real nature of all *dharmas*, and understands well what he heard, and has no doubt about it, because he attained the *anutpattika kṣānti* of all the *dharmas*. He also retains the *dharmas* and not loses them, because he got the *dhāraṇā-dhāraṇī* (菩薩摩訶薩於諸法中皆無生已忍已信解已入去實性聞皆陷順故無疑惑又得聞持陀羅尼故常能憶念終無忘失).

193. *Tā-pāo-tsi-ching* (大寶積經, *Mahāratnakūṭasūtra*) (*Taisho*, 11, 40a): (菩薩如是法智已證故必定當得諸無生忍忍已建門一切諸佛皆悉現前生如是法智謂一切法不生不滅).

194. Kakusho Ujike, *Studies in the Dhāraṇī Thought*, p. 55, he cites that the *anutpattika kṣānti* in older *Prajñāpāramitasūtra* is replaced by the *dhāraṇā-dhāraṇī* in later *Prajñāpāramitāsūtra*, see, *Taisho*, 8, 89b, 341c, 565c.

195. *Pu-sa-shan-jie-ching* (菩薩善戒經) (*Taisho*, 30, 996c): After *Bodhisattva* received (the *dharaṇipada*) from the Buddha, he thinks that the letter has no meaning (字). Because of no meaning of letter, there is no meaning of word (名). Because of no meaning of word, there is no meaning of sentence (辭), and the *dharma* has no meaning (法). Because of this no meaning of *dharma*, all the *dharmas* cannot be said. The meaning means that all the *dharmas* has no meaning. With this power of forbearance (of getting this meaning of *dharma*), he understands the four *dhāraṇīs* completely. By this understanding, he attains the *kṣanti-dhāraṇī*. With getting the *kṣanti-dhāraṇā*, it takes no long time that he achieves *Anuttarasamyaksambodhi*. When the *Bodhisattva* practised for the first *asaṃkhya kalpa*, he had gotten the first two *dhāraṇīs*, viz., *dharma*, and *artha–dh*. With these two *dharaṇīs*, he had gotten *samadhi*. By the cause of the practice of *samādhi* and the his vow, he gets the last two *dhāraṇīs*, i.e., *vākya* (字) and *kṣānti-dhāraṇī* (菩薩爾時從佛受已深心觀察知字無義以無義故無有義品

若無義語亦辭無義 法亦無義 以無義故 一切諸法悉不可說 義者一切諸法無義義也 以忍力故 了了能知四陀羅尼 以了知故則得具足忍陀羅尼 以能具足忍陀羅尼故 不久得成阿耨多羅三貌 三菩提 菩薩摩訶薩初阿僧祇劫修集行時得是法義二陀羅尼 因此法義二陀羅尼修集三昧 因修 三昧發誓願故 復得辭忍二陀羅尼); this Sūtra calls the mantra as *dhāraṇīpada* (陀羅尼呪), and the third *dhāraṇī* as '*ci* (辭) *dhāraṇī*,' literal meaning is "sentence" or "speech," etc.

196. *Yogācāryabhūmiśāstra* (*Taisho*, 30, 542c): 云何菩薩呪陀羅尼 謂諸菩薩獲得如是等持自在 由 此自在加被 能除有情災患諸呪章句 令彼諸章句悉皆神驗 第一神驗無所唐損 能除非一種種災患 是名菩薩呪陀羅尼, Urai Wogihara, ed., op. cit., p. 272, *tatra mantradhāraṇī katamā iha bodhisattvaḥ tadrūpāṃ samādhi vaśitāṃ pratilabhate yaya yāni mantrapadānīti saṃśamanāya sattvānām adhiṣṭhanti tāni siddhāni bhavanti parama siddhāny amoghāny anekavidhānām itīnāṃ saṃśamanāya iyam ucyate bodhisattvasya mantra dhāraṇī.*

197. See *supra*, 236n188.

198. We have discussed when the term *mantra* was accepted as a Buddhist practical formula. We have no definite evidence before the early fifth century AD the word *mantra* formally was accepted to denote Buddhist practical formula. We must keep it in mind that before mantra was accepted, the term *vidyā* or *dhāraṇī* (*pada*) in some later time, were used for Buddhist practical formula. In this case, it is assumed that the term *mantra* was inserted into at the time when the *mantra* was very popular in Buddhist circle. The *Qiu nā poh mo* translated *mantra-dhāraṇī* into "*ci* (辭)" *dhāraṇī*, literally word or speech, and he calls the immutable lines for the *Bodhisattva-kṣānti lābhāya-dhāraṇī* as *tho-lo-ni-chou* (*dhāraṇīpada*, 陀羅尼呪) in AD 431 in his translation of the *Pu sa shan jie ching* (菩薩善戒經, *Bodhisattva carya nirdesa*) (*Taisho*, 30, 996b), and the Than wu chān translated it into "*chou shu* (呪術)" *dhāraṇī* in 414-21 in his translation of the *Pu sa-ti chi-ching* (菩薩地持經, *Bodhisattva carya-nirdeśa*) (*Taisho*, 30, 934a).

199. *Yu-chie-shi-ti lun lue zuan* (瑜伽師地論略纂, A brief commentary on *Yogācārabhumiśāstra*) (*Taisho*, 43, 154c): The Śāstra says there are four *dhāraṇīs*, namely, *Dharma-dh.*, *Artha-dh.*, *Mantra dh.*, *Bodhisattvakṣanti labhaya-dhāraṇī*. The *dharma-dhāraṇī* makes the *dharma* the object, the letter which represents, and it makes the *smṛti* and *prajñā* the subject. The *artha dhaṛaṇī* makes the *artha* the object, so called

limitless meanings which are represented, and it makes the subject be the same to that of the *dharma-dhāraṇī*. The *mantra-dhāraṇī* makes the *dhyāna* the subject, and it has the *mantra* as object, because by the *dhyana*, one can hold the *mantra* and makes it not lost. The *Bodhisattva-kṣānti-lābhāya-dhāraṇi* makes the *nirvikalpa-jñāna* the subject of the *lābhāya*, viz., the experiencing the *tathātā* . . . while the practice, with holding and contemplating the *mantra*, one gets the true wisdom, and experiences the *tathāthā* (論云陀羅尼有四種 一法二義三呪四能得忍者 法陀羅尼 以法爲境 卽能詮名言 以念慧爲體 義陀羅尼 其體同法 唯境界異 其異者何 爲所詮義爲境 謂無量義意 趣等 卽唯在意地 呪陀羅尼以定爲體 依定持呪 令不妄故 以呪爲境也 能得忍陀羅尼者 以無分別智爲忍體 卽證眞如 . 此於加行道中 持思此呪故 速得眞智 證於眞如.

200. Shoun Toganoo, "The Study of Mantradhāraṇī (眞言陀羅尼の研究, *Shingontoroni no Kenkyu*)," in *Studies on Maṇḍala* (曼荼羅の研究 , *Mandara no Kenkyu*) (Kyoto: Naigi Shuppansha, 1958), p. 449.

201. *Tsung-shih-tho-lo-ni-i-tsan* (總釋陀羅義尼纂) (*Taisho*, 18, 898a): This is the teaching based on the Mahāyāna. The *dharma-dhara*: through this *dhara*, man, destroying all *dharmas* caused by transmigration, realizes the doctrine flowing out of the pure *dhātu* (*dharmakāya*). The *artha-dhara*: through this *dhara*, man realizes the significance of a single letter the practices of innumerable *sūtra*, and can explain them freely. The *samādhi-dhara*: by this *dhara*, the mind does not wander, and thus the *samādhi* is attained. *Bodhisattva* realizes the innumerable gate of *samādhi*, and with increasing compassion, he want to be born in the six directions of incarnation. Although he is born there, the concentration is not disturbed by impairment (*kleśa, upakleśa*). Therefore, attaining the five supernatural powers (*pañcābhijñā*), he can benefit all sentient beings. The *varṇa-dhara*: if one achieves this *dhāraṇī*, he never forgets what he has heard, even all the *sūtras*. Even if he heard innumerable *sūtras* in the place of all the Buddhas and *Bodhisattvas*, he never forgets it (多依顯教大乘教中所說也 法持者 由得此持 權滅一切雜染之法 證得清淨法界等流 教法義持者由得此持 於一字義中 悟白千無量修多羅行 演說逆順自在 三摩地持者由此得故 心不散動三昧現前 悟無量白千三摩地門 悲增菩薩 故於六趣以願受生 不被煩惱隨煩惱 壞其 三昧 由此三摩地持 證五神通 成就利樂無邊有情 文持者由此 受持陀羅尼成就所聞 所謂一切 契經 於一切如來諸菩薩所聞白千無量修多羅 永不忘失).

202. Here we can also reconfirm that the *mantrapada* is the *dhāraṇīpada* which becomes a instrumental object to attain *dhāraṇī* (or *samādhi*).
203. Although the Esoteric Buddhism calls the *mantra* as *mantra-dhāraṇī*, in this case it means *mantra* called *dharaṇī*, not *mantra* for *dhāraṇī*.
204. It is worth making it clear, once again, that the *dharaṇipadāni* has broadly two notions, that one is the *pada* for attaining *dhāraṇī*, and the other is a sort of practical formula. But the former is divided into two in detail. The outer form of *dhāraṇīpadāni* denotes the *padas* as a device for *dharaṇī*, and the implied significance of *dhāraṇīpadāni* is a subject which *Bodhisattva* must achieves. Thus, the first notion belongs to the *vidyādhāraṇī* as a device, while the second one belongs to the *dhāraṇī-dharmamukha* as a object.
205. For example, the phrases which describe the characters and merits of the Buddha in *WC*, are for *Buddhānusmṛti*, and the gate of forty-two letters in *Prajñāpāramitāsūtra* is for *dharmānusmṛti*, see *Taisho*, 19, 680c, 682c–683a.
206. Here the early Esoteric Sūtra means the Esoteric Sūtra compiled before the *Mahavairocanasūtra* and *Sarvatathāgatatattvasaṃgrahasūtra* were not compiled, which are generally called the middle Esoteric Sutra. The early and middle Sutras are different from each other in five aspects. The aspects are: (1) the purpose of *dhāraṇī* is to attain Buddhahood, (2) the *mudrā*, *dhāraṇī* and meditation are arranged with each other systematically, (3) the ritualization of the Mahayana thought of Madhyamika and Yogacara, etc., (4) the theory of *maṇdala* is arranged and systematized, (5) the main doctorial Buddha is the Mahavairocana Buddha. The middle Esoteric Sutras have all of these aspects, while the early Esoteric Sutras lack any of them, see Kakusho Ujike, *Studies in the Dharani Thought*, p. 177; Matsumaga Yukei, *The History of Esoteric Buddhism*, p. 54.
207. Kakusho Ujike, *Studies in the Dharani Thought*, pp. 163–64.
208. Ibid., pp. 166–67.
209. Actually the *dhāraṇīmantra* in the early Esoteric Sūtra is of two kinds, those *dharanimantras* which have only the worldly purpose, the other which have the purpose attaining Buddhahood along with other purposes. In this case, the Mahāyānasūtras are the same, see ibid., p. 172. It can be said

that the former came from the *vidya*, while the latter from the *dhāraṇī*.

210. Matsunaga Yūkei, *The History of the Compilation of the Esoteric Buddhist Sūtra*, p. 102. After fourth century AD the Esoteric Sūtras began to come out, in accordance with systematization of many rituals. Although most of these Sūtras are for the religious purposes through performing the ritual and reciting *dhāraṇī*, the purposes of these Sūtras are full of worldly benefits, such as curing diseases, praying for raining, getting properties, enjoying long life, etc.

211. Ibid., pp. 103ff.

212. *Kwān-tsa-tsāi-phu sā-ta fo-to-li-sui-siu tho-lo-ni* (觀自在菩薩怛縛多利隨心陀羅尼經, *Avalokiteśvara-bodhisattva-samanta-bhadrā nuhṛdayadhāraṇīsūtra*) (*Taisho*, 20, 464), translated by Ci thung in AD 653. The *mantra* was also translated into *mi yan* (密言), *mi yu* (密語), *mi chou* (密呪), which literally means "secret word," "secret speech," "secret formula."

213. *The Commentary on the Mahāvairocanasūtra* (大毗盧遮那神變加持 經疏) (*Taisho*, 39, 708b) written by Subhakarasiṃha: 口說名眞言陀羅尼 (男聲也) 身現曰明.

214. Ibid. (*Taisho*, 39, 708a). But there is difference of meanings between *vidyā* and *mantra*. That the mind which comes out through the mouth is called *mantra*, that the mind which moves according the activities of body is named *vidyā*. Because of its having the meaning of growth, it is called the sound of female 然明及眞言義有差別 若心口出 者 名眞言 從一切身分任運生者 名之爲明也 由增長義故 女聲乎之).

215. Ibid. (*Taisho*, 39, 708a): 破除一切無明煩惱之闇故 名之爲明 The Tibetan translation, *Thub pa'i dgoṅs pa'i rgyan* (*TPF*, 101, pp. 241-2.2. 3) of *Munmatalaṃkāra* written by Abhayakaragupta. Furthermore, he writes, *man* is knowledge, *traiṇa* is protection. This knowledge (which knows) and compassion (which protects) are referred to by the term *mantra*, and the syllables of such affiliation are also called *mantras*. Those for the purpose of eliminating nescience (*avidya*) and promoting clear vision (*vidyā*) are the *vidyās*, quoted from Alex Wayman, "The Significance of *Mantras* from the Veda down to Buddhist Tantric Practice," *The Adyar LIbrary Bulletin*, p. 76.

216. Ibid. (*Taisho*, 39, 708a): 復說一切三世無碍力者 三世無有能破壞者此明力如是也.

217. That the *vidyā* which is treated as a female sense comes from

the notion of *vidyā* as *Prajñā* which is always considered as a female.

218. Herbert V. Guenther quotes the passage, "Mantra is the spirituality of Buddhahood because it is not something which becomes an entity. Its function is said to be "the protection of mind" (*yid skyob-pa, mantrāṇa*) so that it may not become dissipate in the objects of its desires and its basic spiritual value may remain unimpaired," from *The Collected Words of Gam-po-pa,* x.45b, in his book, *The Life and Teachings of Naropa* (repr. London: Oxford University Press, 1978), p. 122.

219. Alex Wayman, "Preparation of Disciple; the Meaning of Initiation," in *The Buddhist Tantras* (New York: Samuel Weiser, 1973), pp. 64–65. A Tibetan text, quoting Vajraśekhara, says: "The characteristic of mantra is the mind of all Buddha, accomplishes the *dharma*-heart, possesses the *Dharmadhātu*-—that is to be the characteristic of mantra." The Tibetan work gives the reason that mantra is the non-dual wisdom (*jñāna*) of bliss-void belonging to the mind of all the Buddhas. And the work gives three kinds of *mantras*: *gsaṅ sṅags* (secret spell *mantra*), *rig sṅags* (knowledge spell), *gzuṅ sṅags* (holding spell *dhāraṇī*). It explains them in some detail: (1) *Gsaṅs sṅags*. The *gsaṅ* is as stated in the *Śrī-Saṃputa* (ch. one): "It is secret because outside the scope of *Viṣṇu, Maheśvara, Brahman; śrāvakas* and *pratyekabuddhas.*" . . . it is mantra by protecting the mind from signs (from sense object) and discursive thought (*vikalpa*), as explained in the continuation of the *Śrī-Guhyasamājatantra* (chap. XVIII), as it is stated in the work *Dbaṅ yon tan rnm pa*: "The meaning of the expression *mantra* is explained as the non-duality of void and compassion. I have explained *man,* as the Great Insight (*Mahāprajñā*) not separate from the character of the void, the breath of *Vajrasattva. Tra* has the meaning of protecting. The breath of the Tathagatas is the method of non-duality of void and compassion." The expression *sṅags* stand for *mantra.* In explanation, *man-* is mind, and *tra* is protecting, so it means protecting the performer's mind from signs and discursive thought. As to how it protects, the purpose of *mantra* is the recitation of *mantra* through non-dual engagement of means and insight (*upāya-prajñā*). That method of cultivation generates the non-dual wisdom of

voidness and compassion in the practitioner's stream of consciousness; and because of that method, it is called *mantra*. (2) *Rig sṅags*. The Vajraśekhara states, "Countering *avidyā* (nescience) by overcoming the darkness of passion and by overcoming of defilement, it is called *vidyā*." Hence it is the preeminent return to destroying faults; and that is the purpose of *vidyā* (occult science). (3) *Gzuṅ sṅags*. The same work states, "The character of *dhāraṇīs* is to hold the Buddha-*dharma*; its holding is called 'holding of *dharmas*' and 'virtue'." Hence it is the preeminent return to holding of merits; and that is *dhāraṇī*; see Shoun Toganoo, "The Study of Mantradhāraṇī," in *The Study on Maṇḍala*, p. 433.

220. *STS*, 29 (一切如來眞實攝大乘現證三昧大教王經 (*Taisho*, 18, 440c), trans. Danapāla: There is difference between *mantra* and *vidyā*, but this difference is not real one (大明呪句 […] 是中差別無所有, *vidyā mantra viśeṣā viśeṣā na vidyate*), see K. Horiuchi, *Study in Sarva-tathāgata-tattva-saṃgraha-sutra—A Critical Comparsion between Sanskrit, Tibetan and Chinese Version* (梵藏漢對照 初會金剛頂經の研究 *Shokai Gonggozokyo no Kenky*) (Koyasan, Japan: Mikkyo Bunka Kenkyūsho, 1983), vol. 2, p. 364.

221. *CMS*, 19 (*Taisho*, 39, 775b): The *vidyā* is another name of *mantra* (明卽眞言之別號也). Thus we can draw a clear diagram in the following manner:

MANTRA (*mantra-dhāraṇī*)

* mantra (mantra-dhāraṇī)

vidyā	A kind of a technical skill and wisdom with which all the sufferings (dangers) are avoided (saved).
dhāraṇī	A kind of power or retention with which all *dharmas* are held and with which all calamities are protected.
mantra	One must realize, and through which, as a kind of instrument that is the embodiment of the truth, one can reach the truth.

222. Matsunaga Yūkei, *The History of Esoteric Buddhism*, p. 54.

223. *Mahāvairocanasūtra* (大毘盧遮那成佛神變加持經) (*Taisho*, 18, 1ff.).

224. The term *mantra* and *mantras* are not different in essence,

but the former signifies an uncountable and abstract. *Mantra* which is the essential and particular symbol of *mantra* theory, the latter is a countable and concrete *mantra*. Therefore, we need a preliminary agreement: (1) to use an initial capital letter on some words other than proper noun, (2) by doing so, distinguish the words with an initial capital letter from the words without it, and (3) to signify that the former is a word for a religious symbol the latter is its subordinate symbol. This agreement will apply to another cases also.

225. *MVS* (*Taisho*, 18, 10a):此眞言相非一切諸佛所作 不能他作 亦不隨喜 何以故 以是諸法法爾如是故 若諸如來出現 若諸如來不出現 諸法法爾如是住 謂諸眞言眞言法爾故.

226. Ibid.,秘密主 成正等覺一切知者 一切見者 出興于世 以自此法 說種種道 隨種種樂欲 種種 諸衆生心 以種種句種種文 種種隨方言語 種種諸趣音聲 而以加持說眞言道 秘密主 云何如來 眞言道 謂加持此書寫文字.

227. Shoun Toganoo, "The Study of Mantradharaṇi," p. 451.

228. Shozui Makoto Toganoo, "The Symbol System of Shingon Buddhism," in *The Mikkyo Bunka*, vol. 96, pp. 71–72.

229. D.L. Snellgrove, *The Hevajra Tantra*, pt. 1, p. 133.

230. *CMS* (*Taisho*, 39, 650c)是故如來卽以眞言實義而加持之 若出法性外別有世間文字者 卽是 妄心謬見 都無實體可求.

231. Shozui Makoto Toganoo, "The Symbol System," p. 71.

232. Shinten Sakai, *An Essay on the Compilation of Mahāvairocanasūtra* (大日經の成立に 關する研究, *Dainichi-Kyo no Seiritsu ni kansuru Kenkyū*) (Kovasan: Henjyokoin, 1962), p. 151.

233. *MVS*, 1 (*Taisho*, 18, 1bc):[illegible] 智慧 以何爲因 云何爲根 云何究竟....佛言菩提心爲因 悲爲根本 方便爲究竟 [illegible] 說 [illegible] 言 說 謂如實 [illegible] (... *Vairocanābhisaṃbodhau coktam tad etat sarvajñajñānaṃ karuṇamūlaṃ bodhicitta hetukaṃ upāyaparyavasānam*), see Giuseppe Tucci, *Minor Buddhist Texts* (Delhi: Motilal Banarsidass, 1986), pts. 1 and 11, p. 506.

234. Shozui Makoto Toganoo, "The Symbol System," p. 70.

235. *MVS*, 2 (*Taisho*, 18, 10a)秘密主 如來無量百千俱胝那庾多劫 積集 [illegible] 十八不共法 秘密主以要言之 諸如來 一切智智 一切如來自福智力 自願智力 一切法界加持力 陰入衆生如其種類 開示眞言教法 云何眞言教法 謂阿字門 一切諸法本不生故.

236. For this, we can see Zhihuihun (智慧輪)'s work "*Ming-fo-fa-gen-ben-bei* (明佛法根本碑, A monument which clarifies the basis

of the Buddhist *dharma*) which was written around the middle of ninth century. It says, the basis of the Buddha is the Mahavairocana on which every Buddha depends. The basis of Dharma is the *mantradhāraṇi* on which all the *dharmas* depend (佛根本者 縛伽梵大毗盧遮那 爲諸佛所依 法根本者 眞言陀羅尼 爲諸法所依) (*Taisho*, 46, 988b).

237. *CMS*, 7 (*Taisho*, 39, 657b): This sound and letter is the *adhiṣṭhānakāya* of the Buddhas, and this manifesting body, can show himself responding all the phenomena. Thus there is no place where the *adhiṣṭhānakāya* does not exist (故此聲字 是諸佛加持之身 此加持 之身卽能普作隨類之身 無所不在).

238. *CMS*, 7 (*Taisho* 39, 657b): 是故行者 但一心諦觀此聲字 自當見佛加持身 若見加持身卽見 本地法身 若見本地法身時 卽是行者自身.

239. Ibid., 然此悉曇字母 幼童皆亦誦持 至於護摩供養等 羣陀世仙等亦皆共作 而今此眞言門 所以獨成秘密者 以眞實義所加持耳 若但口誦眞言而不思惟其義 只可成世間義利 豈得成金剛諦性乎.

240. See *supra*, 229n152.

241. *CMS*, 7 (*Taisho* 39, 649b): The letter *A* has three significances, namely, unborn, non-existence, and existence. The letter *A* in Sanskrit is the first sound. If there is first sound, that is the *dharma* (phenomenon) of the law of the dependent existence (*Hetupratyaya*). Thus, it is called the Existence. The letter *A* again has the meaning of non-birth. If the *dharma* (phenomenon) is produced by the law of dependent existence (*Hetupratyaya*), that has not *svabhāva*, that is, *śūnya*. The "unborn" means the state of the one true reality, viz., the mean or middle path. Thus Nāgarjuna says that the *dharma* produced by the *Hetupratyaya* is non-existence, temporal existence, and the mean (阿字自有三義 謂不生義 空義 有義 如梵本阿字有本初聲 若有本初則是因緣之法 故明爲有 又阿字義無生義 若法攬因緣成 則無自性是故爲空 又不生者卽是一實境界卽是中道 故龍樹云 因緣生法 亦空亦假亦中). This passage is also interpreted as the *A* has threefold significances in the following way: *A* is the first letter of the alphabet and therefore it is *ādi* (at first, primary). If there is *ādi*, it is the essence of conditional arising (*pratītyasamutpāda*). therefore, it is is-ness (*sattva*). *A* is a prefix having a negative sense, therefore, according to the essence of conditional arising, it is *asvabhava* (nothing own nature), that is, *śūnyatā* (nothingness). *A* is *anutpāda* (non-origin), that is, the middle (*madhya*) between is-ness and nothingness.

242. *CMS*, 7 (*Taisho*, 39, 651c).

243. Ibid., 19 (*Taisho*, 39, 775b)此阿字於一切眞言門中最爲高勝一也由此一字成無量功德...謂從一字亦無量字生.

244. Ibid., 10 (*Taisho*, 39, 688a)卽一切眞言生處也...是故一切眞言住於阿字.

245. The teaching of the gate of letter is of two kinds, one is the gate of forty-two letters. This occurs in *Prajñāpāramitāsūtra*, its *Śāstra*, *Buddhavataṃsakasūtra* (*Taisho*, 8, 256ab; 9, 765c; 10, 418ab), and *TTC* (*Taisho*, 13, 65c). The other one is the gate of fifty letters which comes from the Sanskrit alphabet. This occurs in *Mahavairocanasūtra* (*Taisho*, 18, 10ab), its Śastra (*Taisho*, 39, 656abc), *Mahaparinirvāṇasūtra* (*Taisho*, 12, 413bc, 654ab, 887c), *Wan-shu-sh'i-man-ching* (萬[illegible]、*Taisho*, 14, 498ab, 509bc), and Vajraśekhara (*Taisho*, 18, 338bc).

246. See *supra*, 243n219.

247. *CMS*, 10 (*Taisho*, 39, 686b):從一字能生多故名種子.

248. Ibid., 17 (*Taisho* 39, 754b)佛說是字說阿字名種子種子能生多果一一復生百千萬數乃至展轉無量不可說也.

249. Ibid., 10 (*Taisho*, 39, 687b),凡諸眞言中隨取初中後字用爲種字皆有此: In Buddhism, when the *anusvara* [*ṃ*(ं)] and *visarga* [*ḥ*(ः)] are added to *bīja*, they are called *śūnya* point (空點) and *nirvāṇa* point (泥槃點), respectively. Thus the *bīja* having *śūnya* point, i.e., *aṃ*, *hūṃ*, etc., is understood to contain the meaning of *Bodhicitta*, and the *bija* having the *nirvāna* point, namely, *aḥ*, *khaḥ*, etc., is considered to contain the meaning of *nirvāṇa*. Also the *bīja* having both of them, viz., *āṃḥ*, is to symbolize the *bodhi* and *nirvāṇa*.

250. Ibid., 10 (*Taisho*, 39, 681b)若有衆生入此眞言門者不久卽同彼菩薩之德也凡觀照時唯以本體一字爲主持誦卽具一也此卽是種子之字.

251. Ibid., 20 (*Taisho*, 39, 783a)本尊者梵音婆也地提縛多若但云提縛多者直所尊之義也尊亦云自尊謂自所持之尊也.

252. *MVS*, 69 (*Taisho*, 18, 44a): All the *devatas* are represented through three mediums, namely, the letter, certain thing, whole form (諸尊有三種身所謂字印形像). This theory of symbol can be applied to any philosophical matter. We can interpret this passage in the following way. Any abstract matter in the world can be represented through these three ways. We can represent any matter through the medium of language, and through any thing which can be related to the character of the matter, and through entire shape which can give the concrete image of the matter. For example, the abstract

character of *Avalokiteśvara Bodhisattva* can be represented through his name, Avalokiteśvara, and through the flower of *padma* which symbolizes the pure compassion of Avalokiteśvara due to the similarity between the character of Avalokiteśvara and the nature of *padma*, and through the concrete image of him, who has smiling face, and hold the flower of *padma*, etc. Among them any thing which symbolizes the character of deity just like flower of *padma* of *Avalokiteśvara Bodhisattva*, is called "*samaya* form (三昧耶形)."

253. *CMS*, 20 (*Taisho*, 39, 783a): The practitioner meditates on the *devata* through his body, his symbolic representation, and his mantra. Because of the combination of these three, the *devatās* comes down to the place of the practitioner and blesses him (然彼行者猶身印真言及觀本尊此三事和合故本尊即自降臨道場而加被也). In this case, the symbolic thing of *devatā* sometime refers to his *mudrā*, and his *mantra* refers to the *Bīja mantra*.

254. The term *siddhaṃ* as a name of a script does not occur in Sanskrit literary sources. Thus, it must have been a popular designation that did not find its way to classical Sanskrit. Buddhist education in the Gupta reign began with a primer of twelve chapters which dealt with the letters of the Gupta alphabet and the ten thousand combinations of vowels and consonants. Before copying out the letters for the pupils on his writing board, the teacher wrote the word *siddhaṃ* for them to copy. The root of this word is *sidh*, which means accomplished, successful, perfect, with the connotation of being sacred. The letters themselves are perfect, having been created by Brahmā. Alternatively, *sdhi astu* (May there be perfection) or *namaḥ sarvajñāya siddhaṃ* (Homage to the all-knowing. Perfection!) was written at the head of the book or letter-list. Thus the word *siddhaṃ* became synonymous with both the letter and the primer, see John Stevens, *Sacred Calligraphy of the East*, pp. 2–9; R.H. van Gulik, *Siddhaṃ: An Essay on the History of Sanskrit Studies in China and Japan* (New Delhi: Mrs Sharada Rani, 1980), p. 53; *Ta-chan-fu-lun* (大丈夫論, *Mahāpuruṣa śāstra*?) (*Taisho*, 30, 265c), trans. Tao tai (道泰) in the fifth century AD. (Among) all letters, the *Siddhaṃ* comes first (一切諸字悉曇爲首). Although the phrase is not quite clear, but it seems to mean that the word *siddhaṃ* is placed at the beginning and is followed by all letters. Thus it can be

said that the Siddhaṃ as a script existed as early as the fifth century AD.

255. R.H. van Gulik, op. cit., p. 55, Nagao Gadjin discusses how the word *siddham* comes to denote a script in his above article, pp. 3–7. His conclusion is that the name Siddhaṃ was applied to foreign script (in India script in this case) by foreigners (Chinese), and in India the term seems rather to have remained only as a meaning of the alphabet or as the table of letters, and as the name of a particular script.

256. John Stevens, op. cit., p. 6.

257. C. Mackenzie Brown, "Purāṇas as Scripture: From Sound to Image of the Holy Word in the Hindu Tradition," in *History of Religion*, Chicago, vol. 26.1 (1986), p. 69, he quoted "Veda-sellers and those who dishonor the *Vedas* and also those who write down the Vedas shall go to hell," from *Mahābhārata* and the ancient *Smṛti* writer Vṛddha Gautama; John Stevens, *Sacred Calligraphy of the East* (Boston & Shaftesbury: Shambhala, 1988), p. 3. Things from books are not as good as things from the living and abiding voice.

258. C. Mackenzie Brown, op. cit., p. 73.

259. Ibid., p. 77.

260. Ibid., p. 79, he quoted from Frist Staal, "The Concept of Script in the Indian Tradition," in *Sikh Studies: Comparative Perspective on Changing Tradition*, ed. Mark Juergensmeyer and N. Gerald Barrier (Berkeley: Graduate Theological Union, 1979), p. 123.

261. Brown, op. cit., p. 79, he quoted from Gregory Schopen, "The Phrase '*sa pṛthivīpradeśas caityabhūto bhavet*' in the *Vajracchedikā*: Note on the Book in Mahayana," in *Indo-Iranian Journal*, vol. 17 (1975), pp. 147–81.

262. Brown, op. cit., p. 81.

263. Gregory Schopen says, "Once the book was in written form, it could be deposited permanently at the places where the *bhanakas* (wandering reciters) were in the habit of teaching and reciting and thus, even in the absence of the *bhaṇaka*, it would provide a permanently located source of power," quoted from ibid., p. 80.

264. He created a new system where every Sanskrit sound is reproduced by one or more fixed Chinese characters. He explained this system in his *Yu-chi-chin-kang-ting-ching-shih-tzu-mu-phin* (瑜伽金剛頂經釋字母品, *Yoga-Vajraśekhara-sūtra-*

akṣaramātṛka-vyākhyā-varga) (*Taisho*, 18, 338bc–339a). In this system the Chinese characters employed for rendering the Sanskrit sounds are accompanied by secondary marks which indicate whether a vowel is long (*yin*, 引"to draw out," and *ch'ang*, 長"long)," whether a consonant is double (*chung*,中), or whether two or more consonants are to be linked in a ligature (*erh-ho*, 二合"combine the two," *san-ho*, 三合 "combine the three," etc.). Besides, he used the Chinese pronouncing method, 上, 去, 去引, 去重 nasal.

265. This effort of Amoghavajra might be done in order to keep the original holiness resounding in their sounds. But the Chinese characters were inconvenient for the transliteration of the sounds, and therefore, in order to get the exact pronunciation, it was necessary to retain the script in its original Indian form, see Nagao Gadfin, "Siddham and Its Study in Japan," in *Act Asiatica*, Calcutta, vol. 21 (1971), nos. 1–2, p. 3.

266. R.H. van Gulik, op. cit., p. 53.

267. One of the reasons is that Chinese character is primarily hieroglyphic and ideographic.

268. It is worth noticing that the emphasis on form does not mean to give up the emphasis on sound. Although they stressed the sound of mantra, they stressed some more the form of it. Because of the reasons mentioned earlier. Thus they might tried to pronounce the mantras correctly. Doing this, they gave the study of the Indian script a twofold mystical value, namely, the value of sound on the one hand, and the value of the letter-form on the other hand, see Nagao Gadjin, op. cit., p. 3.

269. *Cing-kwang sān-mei-ching* (金剛 三昧經, *Vajrasamādhisutra*) (*Taisho*, 9, 371a). What I speak is the word of meaning, not the word of letter. What the people speak is the word of letter, not the word of meaning. What is not the word of meaning is empty and nothing. This word has no meaning. The word without meaning is the false word (世尊 如來 真語 實語 衆生 說者 文語非義 非義語者 皆悉空無 空無之言 無言於義 不言義者 皆是妄語).

270. John Stevens, op. cit., p. 6. This trance is also found in Tibet. The Tibetan novices were taught the letters of alphabet in the form of a chant to be recited and meditated on at the beginning of each lesson. The letters were visualized in a

scheme similar to that of Garland of Letters, with the vowels and consonants being repeated orally three times. Thus, calligraphy was an important part of the curriculum (p. 73). They learned that every letter is a sacred symbol, yet understood that each people must recreate the symbols and sounds in their own idiom. Because the pronunciation of *mantras* by Tibetans differed radically from the sound of brāhmaṇic Sanskrit. *Mantras* were not translated into Tibetan. They were left in their original Sanskrit. However, owing to the Tibetan system of orthographic transliteration of Sanskrit, the peculiarities of Tibetan pronunciation, and enormous fundamental differences between the two languages and the pronunciation of *mantras* assumed a unique form (the Tibetan themselves acknowledge this by referring to their pronunciation of Sanskrit as *zur chag gi sgra*, having a corrupt sound). Thus, they considered that a written mantras or seed character is as potent as a spoken one. Hence the *mantras* has been written, carried or printed everywhere, on rocks and on prayer flags with the Tibetan characters (they developed the character into as much as six varieties of writing style) (p. 77).

271. Ibid., p. 53.

272. Shozui Makoto Toganoo, "The Symbol System," p. 62.

273. For the typical instance of the *Bija* of *siddham*, we can refer to the formation of *maṇḍalas* in part eastern nations. In *maṇḍala*, Buddhas and *Bodhisattvas* in strictly hierarchical order are replaced by letter-symbols, the letters of Siddham, which penetrate the universe with all their spiritual vigour. The representation of the phenomenal world cognizable to our senses, has its counterpart in that of the indestructible noumenal world. Hundreds of Siddham letters invite us to make them materialize into anthropomorphic images, see Lucian Scherman, "Siddha-Sanskrit letters as Mystical Symbols in Later Buddhism outside India," in *Art and Thought*, Festschrift in Honor of Dr Ananda K. Coomaraswamy on the Occasion of his Seventieth Birthday, ed. K. Bharatha Iyer (London: Luzac, 1947), p. 57.

274. Kukai (or Kobo Daishi, 774–835) who was the founder of Shingon sect in Japan, explains this in his *The Significance of the Letter Hum* (吽字義, *The hung jigi*): The people in the worldly life know only the literary meaning of word, and cannot know

the deeply symbolized meaning. Hence for the people who experience the circle of birth and death, the *tathāgata* knows the true meaning, thus he is called one who attains great enlightenment (一切世間但知如是字相 未曾解字義 是故爲生死人 如來如實 知實義 所以號大覺), see *The Collection of the Kūkai's Works* (弘法大師全集, *The Kobo daishi zen shuku*) (Kyoto: Kichisen-Kobo-Kan, 1923), vol. 1, p. 536.

275. *Bong-ji-shid-dam-bo-bei-shaku-gi* (梵字悉曇母竝釋義, The Sanskrit-Siddha letters and its significances) (*Taisho*, 84, 361a) written by Kūkai, The ordinary persons only know the literary meanings and use them in daily life, and thus they cannot understand the profound symbolized meanings, but *tathāgata* preaches the true significances of them. If we use them with a literary meaning, they become the worldly letters. However, if we realize the true significances, they become the *dhāraṇī* in the spiritual world (世人但知彼字相雖日用 而未曾解其字義 如來說彼實義 若隨字相而用之則 世間之文字 若解實義則出世間陀羅尼也).

276. *The Collection of the Kūkai's Works* (弘法大師全集, *The Kobo-daishi-zen-shuku*) (Kyoto:kichisen-kobun-kan, 1923), vol. 1, p. 465: Shingon (True Word) -Mikkyo (Secret Doctrine) is the preaching of *Dharmakāya* (眞言密教法身說).

277. Lucian Scherman, op. cit., p. 57.

278 Dakṣiṇāmūrti, *Uddhāra-Kośa* (sec. edn., New Delhi: Munshiram Manoharlal Publishers, 1978), p. 5.

279. Lily de Silva, op. cit., p. 27.

280. See *supra*, 222n118.

281. *MP*, 6 (*Taisho*, 8, 256b): This is the gate of *dhāraṇī*, so called the significance of the letter *A*, . . . If one listens, receives, recites, reads, retains, and preaches (the gate of forty-two letters), he must attain twenty virtues. What are the twenty? These are the power of retention, the collection of good *dharma* and avoidance of bad *dharma*, . . . the understanding of the teaching of the Buddha, the attainment of wisdom, the preaching well unhindrancely, . . . the power of insight into other's thinking, . . . the power of miraculous ears, the power of remembrance of the former state of existence, . . . this gate of *dhāraṇī* letters, the letter *A*, etc., is called the *Mahāyāna of Bodhisattvamahāsattva* (是名陀羅尼門 所謂阿字義, 若聞若受若誦若讀若持 若爲他說 如是 知當得二十功德 何等二十 得强識念, 得慚愧,...得經旨趣 得智慧 得樂說無 碍,...得巧知他心,...得巧分別天耳通

得巧分別宿命通,...是陀羅尼門字門阿字門等 是名菩薩摩 訶薩摩訶衍). This is explained in *PPS*, 48 (*Taisho*, 25, 409a)

282. *ITC*, 4 (*Taisho*, 13, 22c), O! the son of good family, what kind of the gate of *dhāraṇī* does the *Bodhisattvamahāsattva* get?, and so he can receive all the teachings of the Buddha, and preach all the phrases and their meanings without limitlessness. The *Dhāraṇīśvara Bodhisattva* says, O! the son of good family, there are eight *dhāraṇīs*. The *Bodhisattva* who gets these *dhāraṇīs* can receive all teachings of the Buddha, and preach the phrases and their meanings limitlessly. What are the eight? these are *Viśuddha-svaranirghoṣā dhāraṇī*, *Akṣayakaraṇḍa-dh.*, *Anantavarta dh.*, *Sagaramudrā-dh.*, *Padmavyūha-dh.*, *Asaṅgamukhapraveśa-dh.*, *Pratisaṃvinniścayāvatārā-dh*, and *Buddhālaṅkārādhiṣṭhita* (善男子 菩薩摩訶薩獲得何等陀羅 尼門 而能受持一切佛語 凡所演說字句及義無有窮盡 陀羅尼自在王菩薩言 善男子 有八陀 羅尼 菩薩摩訶薩若有得者 則能受持一切佛語 凡所演說字句及義而無窮盡 何等爲八 一者 淨聲光明陀羅尼 二者 無盡器陀羅尼 三者無量際陀羅尼 四者大海陀羅尼 五者蓮華陀羅尼 六者入無碍門陀羅尼 七者四無碍知陀羅尼 八者佛莊嚴瓔珞陀羅尼); see Kakusho Ujike, *Studies in Dhāraṇī Thought*, p. 131; idem, "The Dhaṛaṇi Doctrine in the *Mahasaṃnipatasutra* (大集經における□□タラニ□□說)," in *Journal of Indian and Buddhist Studies*, in Tokyo, vol. XXVI (1978), no. 2.

283. *Miao fa lien hua ching* (妙法蓮華經, *Saddharmapuṇḍarīkasutra*) (*Taisho*, 9, 58b), *BST*, vol. 6, p. 233. This *sūtra* also explains that if one holds and recites the *sūtra*, he attains three *dhāraṇīs*, namely, *Dhāraṇyāvatā-dh.* (旋陀羅尼), *Koṭīśata-sahasrāvata dh.* (百千万億旋陀羅尼), *sarvarutakauśalyavarta-dh.* (法音方便陀羅尼), (*Taisho*, 9, 61b), *BST*, vol. 6, p. 268.

284. *Ta fang kuang fo hua yen ching*, 76 (大方廣佛華嚴經, *Buddhāvataṃsaka Mahāvaipulyasūtra*) (*Taisho*, 10, 418c), trans. Śikṣānanda, AD 695–99. When I recite this *Mātṛkā* (the gate of forty-two letters), I can enter the numerous gate of *Prajñāpāramitā*, beginning from the gate of this forty-two letters. O! good man, I know all the knowledges and techniques for the *mokṣa* of *Bodhisattva*. As the *Bodhisattvas* do, I master all the worldly and beyond the worldly good *dharma*, and reach beyond the bank of river. I understand the medicine and magic, and so I cure the various diseases of living beings (我唱如是字母時 此四十二般若波羅蜜門爲首 入無量無數般耶波羅蜜門 善男子 我唯知此善知衆藝菩薩解脫 如諸菩薩摩訶薩

能於一切世出世間善巧之法，以通達到於彼岸……備具深解醫方呪術善療衆病……種種善巧，咸能救之).

285. See *supra,* 241n206.

286. Yūkei Matsunaga, *The History of the Compilation of the Esoteric Buddhist Sūtra,* pp. 103–10.

287. See *supra,* 103n234; *MVS,* 6 (*Taisho,* 18, 43a), the peace rite (*śāntika,* 息災法), benedictory rite (*pauṣṭika,* 增益門), cures and exorcism against evil spirits, and enemy (*ābhicārika,* 降伏法); *jian-li-man-cha-luo-hu-mo-i-kwei* 建立曼荼羅護摩儀軌 The *kalpa* of *homa* for establishing *maṇḍala*) (*Taisho,* 18, 931b), this *kalpa* adds two sorts of *homa,* namely, the drawing other's attraction (*vaśīkaraṇa,* 敬愛法), calling for deities (*akarṣaṇī, akarṣaṇa,* or *aṅkuśin,* 鉤召法). The three classifications of the purpose of *mantra* are seen in Tibetan work "*Susiddhikara-mahātantra-sādhanopāyika-paṭāla:*" Mantras which have few syllables and have *Oṃ* and *svāhā,* speedily accomplish all propitiatory rite (*śāntika karma*), "The *mantras* with a plenitude of vowels and consonants and equipped with *hūṃ* as well as *phaṭ,* are used by the wise for harsh rite (*ābhicarika karma*)," "The wise should apply *mantras* other than the preceding, and which have the field of the supreme (*paramartha*) word, for prosperity rite (*pauṣṭika karma*)," quoted from Alex Wayman, "The Significance of *Mantras,* from the Veda down to Buddhist Tantric Practice," p. 73.

288. *CMS,* 12 (*Taisho,* 39, 708a), The good result of *mantra* is named *siddhi* (悉地譯曰成就): B. Bhattacharyya, in *An Introduction to Buddhist Esoterism,* p. 85, says that the word *siddhi,* may be defined as the attainment of super-normal powers of the mind, body or sense-organs.

289. *Tsun-shang-fo-ting-chen-yen-siu-yu-cie-i-ching* (尊勝佛頂眞言修瑜伽軌儀, *Vijaya-Buddhaoṣṇīa-mantra-carya yoga-kalpa*) by Subhakarasiṃha.

290. *CMS* (*Taisho,* 19, 380a)悉地有三種一下悉地者長生不死地仙中爲王……中悉地者隱形悉地中轉輪聖王住壽一劫……上悉地者所加持藥物器杖等一相具現……毘沙門天王等一念之頃過十佛刹微塵數佛世界一一佛前承事供養隨衆生趣化度衆生如是說者名爲有相悉地之法.

291. Ibid. (*Taisho,* 19, 380a), The spiritual *siddhi* makes the former three *siddhis* of the worldly *siddhi* the lower, *siddhi* of it, . . .

the higher *siddhi* is that: The *tri-karma* becomes just the *tri-guhya*. The *tri-guhya* becomes just the *tri-kāya*. The *tri-kāya* becomes just the *jñāna* of *Vairocana Tathāgata*. When the body of *Vairocana Tathāgata* is attained, all the phenomenal bodies of *Dharma-dhātu* are realized. The one *dhātu* has the same reality. The fact that there is nothing outside the mind is confirmed. The state of all the Buddha is just like the state of sky. The state of sky is just formless. the mind is just like the state of sky. . . . This is the higher *siddhi* as the highest *siddhi* of the spiritual *siddhi* ([illegible]).

292. *CMS*, 15 (*Taisho*, 39, 738a)[illegible]即是第十一地成就最正覺 如是悉地 諸地中最其上.

293. Ibid. (*Taisho*, 39, 738b):謂此無上悉地以前 若有五種悉地 一者信 二者入地 三者五通 四者二乘 五者成佛 此是五種悉地.

294. Ibid. (*Taisho*, 39, 738b).

295. Ibid., 3 (*Taisho*, 39, 608a)此中言悉地宮 有上中下 上謂密嚴佛國 出過三界非二乘所得見聞 中謂十方淨土 下謂諸天修羅宮等 *Sān-zhong-xi-ti-po-ti-yu-zhuan-ye-zhang-chṣu-sān-jie-mi-mi-tho-lo-ni-fā* (三種悉地破地獄轉業障出[illegible]), The secret *dhāraṇī* of three *siddhis*) (*Taisho*, 18, 911a) trans. Subhakarasimha: It explains the three *siddhis* in this manner. The lower *siddhi* is named the starting *siddhi* which is compared to the root-stage of tree. This *siddhi* with reciting *A Ra Pa Ca Na* bring about the result of avoiding the suffering. The middle *siddhi* is called the entering *siddhi* which is compared to the stage of leaves and branches of tree. This *siddhi* with reciting *A Vi Ra Hum Kham* get the result of subduing demons and attaining *sarvapñana*. The higher *siddhi* is named the excellent *siddhi* which is compared to the fruit-stage of tree. This *siddhi* with reciting *A vaṃ Raṃ Haṃ Khaṃ* gives the result of attaining the Buddhahood.

296. In this case, the *MVS* describes the three false graspings or erroneous attachments. It calls as "one *kalpa*" the time which is taken to transcend any one erroneous attachment. Thus it says if one transcends the three erroneous mundane

attachments, then the extra-mundane mind will arise (依世間妄執出世間心), see R. Tajima, "Study of the Mahavairocanasūtra," in *The Enlightenment of Vairocana*, ed. Alex Wayman (Delhi: Motilal Banarsidass, 1992), p. 301.

297. In Esoteric Buddhism, the ten *bhūmis* represent the subdivision of the merits of the Pure Heart of *Bodhi* in ten branches, being different from popular Buddhism which says that they are ten degrees of asceticism. Thus in ten *bhumis* of Esoteric Buddhism, there is no ideal of progress. According to *MVS*, after overcoming the three *kalpas*, the ten *bhūmis* start, because they are identical with the state of the Buddha, see R. Tajima, op. cit., pp. 303–4.

298. *MVS*, 6 (*Taisho*, 18, 44a), The two kinds of sacred ones (the pure one and non-pure one) accomplished two kinds of things. Because it has thought, it accomplishes the *siddhi* that has a form. Because it has non-thought, it gives birth to formless *siddhi*. He (Vajradhara) told a *gāthā*: Because the Buddha preaches thought, he realizes the form eagerly. Because he dwells in non-thought, he gets formless *siddhi*. Therefore all kinds should dwell in non-thought (佛二種事有想故成就有相悉地 無想故隨生無相悉地 而說偈言 佛說有想故 樂欲成有相 以住無想故 獲無相悉地 是故一切種當住於非想); This passage actually means that in accordance with the devotion of practitioner whether to "possessed of characteristic" (*salakṣaṇa*), viz., the sound (syllable) of mantra, the formal *mudra*, and the impure image, or to "devoid of characteristic" (*nirlakṣaṇa*), i.e., the Heart of *Bodhi*, *mudrā* without form, and the pure image, he acquires one or the other of the two varieties of *siddhi*.

299. For this see B. Bhattacharyya, op. cit., pp. 81–92.

300. It consists of three hundred and twelve such *sādhanas*, which are the methods to be pursued for obtaining particular *siddhis*. These *siddhis* have very vast range from obtaining daily benefits to achieve emancipation. And one who gets the *siddhi* is called *siddha* or *siddhapuruṣa*. Thus it is well-known that there were group of 84 *siddhas* in Nepal, India, and Tibetan Buddhist tradition.

301. *MVS* also says the mundane *siddhi* (世悉地) and supra-mundane *siddhi* (出世間悉地), which correspond to the mundane desires and supramundane desires. R. Tajima op. cit., pp. 316–17.

302. Alex Wayman, "Study of the Vairocanābhisambodhitantra," in *The Enlightenment of Vairocana*, p. 53, quoted it from Louis de la Vallée Poussin, *L'Abhidharmakośa de Vasubandhu, premier et deuxiéme chapitres* (Paris, Paul Guenther: 1923), pp. 30, 100.
303. *CMS*, 7 (*Taisho*, 39, 650c): Because the living beings are of lower capacity, they confuse the two truth, i.e., the worldly truth (*saṃvṛtisatya*) and the absolute truth (*paramarthasatya*), and thus cannot understand that the worldly phenomena are just the appearances of the absolute truth (以本性[illegible]鈍根故 迷於二諦不知即俗而眞).
304. *CMS*, 1 (*Taisho*, 39, 579b), The skilful or illusionary activities of *tathāgata*, which continue without destruction, are the same. The worldly things disappear by the absence of the contributory cause (*pratyaya*), and they occur by the rise of the motives. There exists the truth in the temporal phenomena. There is no end in this law ([illegible]緣謝則滅機興則生 即事而眞無有終盡).
305. R. Tajima, op. cit., p. 315.
306. John Blofeld, *Mantras, Sacred Words of Power* (London: George Allen and Unwin, 1977), pp. 89–93. He implies that the subjective operation is the spiritual development by using *mantra* in contemplative *yoga*. And the apparently objective one is the objective effects, such as warding off dangers and misfortunes, curing diseases, etc. The last actually objective one is the effects as supernormal power, such as controlling the weather, having telepathy, animating replicas of one's own body, etc. He says the first one is overwhelmingly important.
307. See *supra*, pp. 54–57.
308. Shoun Toganoo, *A Study on the Practical and Ritual Method of Esoteric Buddhism*, p. 69.
309. But in actual practice, the sound of mantra also becomes an object of meditation, for example, *CMS*, 11 (*Taisho*, 39, 693b) says the meditation on the letter and the sound of *svadevat*'s *bīja* (如觀字觀聲本尊種子).
310. Its equivalent term is *japa* in Sanskrit, *bzlas brjod* in Tibetan.
311. *MVS*, 2 (*Taisho*, 18, 17bc), The *xin xiang nian song* which is the contemplative recitation have four subdivisions. Of them the first one is the *Bodhicitta japa* (菩提心 念誦, *pu-ti-xīn-nian song*) which is to recite while contemplating in his heart the

form of the letters of the mantras. Second one is the sound-recitation (聲念誦, *sheng-nian song*) which is to recite while contemplating the sound of the mantras. Third one is the phrase-recitation (句念誦, *ju-nian song*) which is to recite while understanding properly the significance of the mantras. The last one is the breath-recitation (命息念誦, *ming-xī-nian song*) which is to recite while regulating the breath, that is to say, in regulating the breath while contemplating the mutual penetration of the faithful (the letter on the lunar disc of mind) and the Buddha (the letter on the lunar disc of the *svadevatā*).

The *xian shi fā nian* song is the preliminary recitation of the mantras which accompany the worship made before the actual offering with perfumes, flowers, etc. The *ju zhi nian song* is the recitation accompanying real offerings, thus, different objects like perfumes, flowers, etc. are effectively offered. The *zuo cheng jiu nian song* is the recitation of realization. It is with this that one realizes the *siddhi* by the force of the *mantras*. The practices of numbers 2, 3 and 4 are called "practices of the three moons." It is a comparison between the moon reflected in the waters and in contemplations, namely, in the "Water of the Heart" of the original purity of *samādhi*, see R. Tajima, op. cit., pp. 315–16; Shoun Toganoo, "The Study of Mantradharaṇī," in *The Study on Maṇḍala*, pp. 463–64.

312. *Kin-kāng-ting-yu-cie-cung-liao-chu-nien-sung-ching*, 4 (金剛頂瑜伽中略出念誦經, abridged translation of *Vajrasekhara-yoga-sūtra* for recitation) (*Taisho*, 18, 248a), trans. Vajrabodhi in AD 713 略以諸好音聲讚歎 常應每日 四時念誦 謂晨朝日午黃昏 夜半也 應持四種數珠 作四種念誦 作四種者 所謂音聲念誦 二金剛念誦 三三摩地念誦 心念是也 四眞實念誦 如字義修行是也. The sound-recitation is to recite with audible sound. The *vajra-japa* is to recite only with moving the tongue without audible sound. The *samādhi-japa* is to recite mentally. The truth-recitation is to recite with reflecting the significances of the *mantra*.

313. *Yi-tsz'-ting-lun-wang-yu-cie-kwang-hing-i-kwei* (金剛頂瑜伽千手千眼觀自在修行儀軌, *Ekākṣaroṣṇīṣ-cakra-rāja-yoga-kalpa*) (*Taisho*, 19, 314bc) trans. Amoghavajra in eighth century, I explain the *rūpa-japa*, and I explain the all. The *rūpa* means the *mudrā*. Meditate the *mantra* well with correspondence to the *mudrā*, and put the *mudrā* on the chest, and then observe the flame

of the *mudrā* clearly (供養色念誦 其行者一切色者諸尊出 圓光相應轉 善思惟 其明 當安其胸臆 印焰明觀察).

314. *Mi-chou-yuen-yin-w ng-shang-tsi* (密呪圓因往生集, A collection of mantras for the perfect cause of going to be born in Buudha's Land) (*Taisho*, 46, 1007b) collected by *Ci kwang* (慈曠) and *Hunii can* (慧日) just before AD 1199: There are four kinds of the recitation of mantra. The first is *samādhi-japa* which concentrates the *mantra* with imaging that the ray of *mantra* comes out from the mouth of *devata* and comes into the mouth of practitioner, and take a seat on the disc of the moon of his mind one by one from right, just like the crystal pearl spread one by one on the clear mirror. The mind concentrates only on this imagination. Second one is sound-recitation (高音念). When meditate the letters of *mantra* on the former mind-moon, this is the recitation of which sound of recitation is not too high, not too low, and not too fast, not too slow, and thus the reciting sound is just like that of striking hand-bell. Third one is *vapa-japa* which is the recitation with closing the lips and teeth, and moving the tongue slightly, before entering the meditation on the letters. Fourth one is subduing *Māra-japa* which is the recitation of which sound is very high with making it the basis to have compassion in the mind, and to have very angerly appearance in the face (念誦神呪有 其四種 一者三摩地念 謂觀所念明呪 本尊口中流出光明 入自口中右旋安布心月輪中 如水精珠 布於明鏡之上心恒念此 是也 二者高音念 謂依前心月觀諸呪字 口中出聲不高不下不緩 [illegible] 如口承念 所出聲輕疑 如搖鈴音也 三者合脣念 謂依前心月觀諸呪字 口不出聲 唯合脣動 如小兒其香微動而念是也 四者降魔念 內以慈心爲本 外現威怒之相 眉 聲 [illegible]). The subduing-*Mara-japa* is also found in the *Yu cie-kung-yāng-ci-di-fā* (瑜伽供養次第法, The method of the process of offering in *yoga*) trans. Vajrabodhi, see Shoun Toganoo, "The Study of Mantradhāraṇī," p. 465.

315. *Hizoki* (秘藏記, The record of the secret container) compiled by Kukai: There are five recitations. These are the *padma recitation*, *vapa recitation*, *samadhi recitation*, producing sound-recitation, light-recitation. The *padma* is the recitation of which sound is heard by only the practitioner himself. The *Vapa* is the recitation with closing the lips and teeth, and with moving the tongue slightly. The *samadhi* is the recitation mentally without moving the tongue and is the meditation clearly on the letter. On the moon disc on the *padma*

flower of mind. The meditation and the recitation correspond to each other and are not different. The sound is the recitation with making a hand-like sound. The light is the recitation which is to meditate the light coming out of the mouth (五種念誦 所謂純華念誦 金剛念誦 三摩地 念誦 聲生念誦 光明念誦也 純華者誦音聞於自耳 金剛者謂脣齒合小動舌端 三摩地者 都不動舌於心念誦 皆是心純華上敷月輪 月輪上明了觀阿字 觀與念誦相應不差違 上者心純單上 安[illegible] 自[illegible] 商去[illegible] 音聲 自是指歸 光明念誦者 念[illegible] 光明持誦也 其[illegible] 自[illegible] 作是念耳).

316. *Fo-shwo-tshi-cu-ci-fo-mu-cun-thi-tā-ming-tho-lo-ni-ching* (佛說七俱胝佛母準提大明陀羅尼經 *Cundī-devī-dhāraṇī*) (*Taisho*, 20, 177b) trans. Vajrabodhi in AD 723. It writes that the sound-recitation is to recite with making sound, and the *samādhi-japa* is to recite along with meditation on the significances of the letters of *mantra*.

317. *Hien-mi-yuen-thang-chang-fo-sin-yāo-tsi* (顯密圓通成佛心要集, A compilation of the essential summary of the combined way of Exoteric and Esoteric Buddhism for attaining Buddhahood) (*Taisho*, 46, 995c) comp. Tāo chan in AD 960–1127, the summary of his explanation is:

   1. Yogic recitation is to meditate on the letter of the *mantra* after making mentally *nyaśa* on the moon disc of his mind which he imagines.
   2. Recitation through breathing is to meditate on the letter of *mantra* in accordance with the inhaling and exhaling just in this manner: When he inhales, he thinks that the letter of *mantra* come into his mouth from the mouth of his deity, and that they are put on the moon disc of his mind making circle from right. When he exhales, he thinks vice versa.
   3. *Vajra japa* is to make very subtle sound with moving subtlety the tongue just in the mouth without moving the lips and teeth.
   4. Subtle sounding recitation is to recite the *mantra* with the sound which he himself only can hear.
   5. Loud sounding recitation is to recite *mantra* with loud sound.

318. See *supra*, 105n248.

319. We can group all the recitations mentioned so far into two categories:

   1. The sound-recitation (音聲念誦, *yīn-sheng-nian song*) includes:

      (a) *vajra-japa* (金剛念誦, *jīng-gāngynian song*. The recitation with only moving the tongue without audible sound.

(b) *Padma-japa* (金剛念誦, *lian-hua-nian song*): the recitaion with the sound which the practitioner can hear. (c) sound-recitation (音念誦, *yan-yīn-nian song*): the recitation with the sound which others can hear. (d) subduing-demon-recitation (降魔念誦, *jiang-mo-nian song*): the recitation with very loud sound. It is called "angerly-recitation" (忿怒念誦, *fen-nu-nian song*).

2. The meditative recitation (觀想念誦, *shim-xiang-nian song*) includes:
(a) truth-recitation (眞實念誦, *zhen-shi-nian song*): the meditation on the significances of the letters of the *mantras*, and on the *Bodhicitta*. (b) *samādhi-japa* (三摩地念誦, *sān-mo-di-nian song*): the meditation on the significances of the *mantra* and on the true reality of all the phenomena. (c) Light-recitation (光明念誦, *guang-mong-nian song*): the meditation on the breath as ray of the light. (d) *Rūpa-japa* (色念誦, *se-nian song*): the meditation on *mudrā* on the chest.

320. Shoun Toganoo, "The Study of Mantradharaṃ," p. 466.

321. Giuseppe Tucci, *The Theory and Practice of the Maṇḍala*, trans. Alan Houghton Brodrick (London: Rider & Co., 1961), p. 61.

322. See *supra*, 245n230; also see Alex Wayman, "Study of the Vairocanābhisambodhitantra," p. 61.

323. There is threefold *mantras*. The names of threefold are the long *mantra* (*dhāraṇī*) (長呪), the middle *mantra* (中呪), the short *mantra* (小呪). The long *mantra* is the basic *mantra* (根本[illegible]), the middle *mantra* is somewhat short form of the long *mantra* again called *Maha-hṛdaya mantra* (大心[illegible]) or *Hṛdaya mantra* (心眞言), and the short *mantra* is the essential form of the middle *mantra* again called *Hīna-hṛdaya mantra* (小心眞言), the essential *mantra* extracted from the *Hṛdaya mantra* (心中心眞言). For example, see *Ru-i-lun-tho-lo-ni-ching* (如意輪[illegible]經, *Padma cintamaṇi-dhāraṇīsūtra*) (*Taisho*, 20, 188b–189a), trans. Bodhiruci in AD 709, and others. It shows the basic *dharani* (根本[illegible]), the *Mahāhṛdaya dhāraṇī* (大心陀羅尼), *Hīnahṛdaya dhāraṇī* (小心陀羅尼).

1. The basic *dharaṇi*: *Namo ratna trayāna, namaḥ ryavalokiteswaraya bodhisattvāya mahāsattvaya mahākarunikaya, tad yatha, oṃ cakravarti cintamaṇi-mahapadme ruru tiṣṭha jvālākāra ya hūṃ phaṭ svāhā.*

2. The middle *dhāraṇī*: *Oṃ padma-cintāmaṇi mahā-jvālā hūṃ*.
3. The short *dhāraṇī*: *Oṃ varaṇa padme hūṃ*, *CMS*, 10 (*Taisho*, 39, 688a). There are the basic *mantra*, *Hṛdaya mantra*, the following *Hṛdaya mantra* (八句根本眞言心眞言滿心眞言). In this categories, besides this threefold type, the one-letter *mantra*, two-letter *mantra*, three-letter *mantra*, etc. are also included.

324. This category of *mantra* is related to the purpose of *mantra*. There are three or five worldly purposes of *mantra*. The *SC*, 1 (*Taisho*, 18, 604bc) says, The *mantra* of the compassion (慈心) is used in the *śāntika*, the *mantra* of the anger (猛怒) is used in the *ābhicārika*, and the *mantra* of neither compassion nor anger (非慈非猛) is used in *pauṣṭika*. The *mantra* of the *śāntika* has *Oṃ* in the first, and *svāhā* at the end. The *mantra* of the *ābhicārika* has *hūṃ* in the first and *phaṭ* or *ha* (?) at the end. The *mantra* of the *pauṣṭika* has no these seed *mantras* both in the first and at the end. The *CMS*, 7 (*Taisho*, 39, 650b) and *MVS*, 2 (*Taisho*, 18, 11c) writes: *Oṃ, hūṃ phaṭaka hṛ bhi* are the *uṣṇiṣa* of the Buddha. *Ghṛṇa khādaya bhañja hada maraya phaṭaya* are used in the *ābhicārika* and *ākarṣaṇī*. The *namaḥ* and *svāhā* are used in the *pauṣṭika*. The *śānti* is used in the *śāntika*. The Buddhist Tantra *Susiddhakara-mahātantra-sādhanopāyika-paṭala*, the Tibetan translation of above *SC*, states: *Mantras* which have few syllables and have *Oṃ* and *svāhā*, speedily accomplish all propitiatory rites (*śānti-karma*). The *mantras* with a plenitude of vowels and consonants and are equipped with *huṃ* as well as *phaṭ*, are used by the wise for harsh rites (*ābhicārika-karma*). The wise should apply mantras other than the preceding, and which have the field of the supreme (*paramārtha*) word, for prosperity rites (*pauṣṭika-karma*), quoted from Alex Wayman, "The Significance of Mantras, from the *Veda* Down to Buddhist Tantric Practice," in *The Adyar Library Bulletin*, pp. 73–74. He assumes the word "supreme word" probably denotes the term *namaḥ*. Considering these passages, we can conclude as following way:

1. The *mantra* of *śāntika*: *Oṃ—svāhā*.
2. The *mantra* of *ābhicārika*: *Hūṃ—hūṃ* or *phaṭ*.
3. The *mantra* of *ākarṣaṇī*: *Oṃ—hūṃ* or *phaṭ*.
4. The *mantra* of *pauṣṭika*: *Namaḥ—namaḥ* or *svāhā* (?), but

for 3 and 4, see also Shoun Toganoo, "The Study of Mantra-dhāraṇī," p. 460.

325. *CMS*, 79 (*Taisho*, 39, 649ab), There are five *mantras*, when broadly categorized. They are: The *mantra* preached by *Tathāgata*, by *Bodhisattva* or *Vajra*, by two-*yānas* (*Śrāvaka* and *Pratyekabuddha*), by *devas*, only by *Pṛthivī-devas* (*Nāga*, Bird, *Asura*). The first three are called the *mantra* of the saint, the fourth is called the *mantra* of the beings in the sky. The fifth is called the *mantra* of the living beings in the earth (云何真言，若有五種 爲如來說 或菩薩金剛說 或二乘說 或諸天說 或地居天說 謂龍鳥脩羅之類 又前三種 通名聖者眞言 諸四名諸天衆眞言 第五名地居者眞，亦通名諸 神眞言也).

326. For such type, it is said that the *mantra* is of male gender, while the *vidyā* is female gender; among the three purposes of *mantra*, the *mantra* of *śāntika* is female *mantra*, the *mantra* of *ābhicārika* is of male, and the *mantra* of *pauṣika* is the neuter. A Tibetan text, named *Gzuṅs sṅags daṅ de bzin gśegs pa'i mtshan/bka'gyur sñiṅ po sogs kha'doṅ bsed rgyu zab mo'i rigs phyogs gcig tu bkod pa doṅ gñis lhuṅ grub ces bya ba*, lists numerous examples of the three kinds of gender of *mantras*. But it is interesting that the neuter formula was always translated into Tibetan, while the formulas referred to as male and female were transcribed phonetically. This may show that the fidelity of pronunciation of the male and female gender is an important issue, while a possible mispronouncing of the neuter one seems not to have been an issue.

327. These categories are of three families, namely, *Buddha-kula*, *Padma-kula*, *Vajra-kula* in the *Mahakaruṇagarbha-maṇḍala*, and five families, viz., *Buddha-kula*, *Vajra-kula*, *Ratna-kula*, *Padma-kula*, and *Karma-kula* in *Vajradhātu-maṇḍala*. According to *CMS*, 7 (*Taisho*, 39, 650a), The *mantras* which have the word such as *dhara-dhātu*, *dharmata*, *mahāgagana* etc., are the *mantras* of *Buddha kula*. The *mantras* which have the word such as *mahā-karuṇā*, *samanta locana*, *asaṅgam*, etc., belong to *Padma kula*. The *mantras* which have the word such as *vajrābhedya*, *aprapañca*, etc., are the *mantras* of *Vajra-kula* (如眞言中 法界法性大空不思議界種種差 別名言 與如來自證眞體相應者當知是佛部眞言 設令是除部者 亦可作佛部用 若有大悲普 眼無染着等相應名義 當知是蓮華部用 若有金剛不壞無戲論等相應名義 當知是金剛部用 如是等義無量無邊 瑜伽者當以意推之 不可詳載也). The words are the symbols of the thought in each family.

328. It is generally said that the *mantras* of the *Garbhamaṇḍala* have the *namaḥ* at the beginning of the *mantras*, and the *mantras* of *Vajradhātu* have the *Oṃ* at the first of the *mantras*. Thus, the *mantra* of the *Garbhamaṇḍala* runs like this "*namaḥ samanta . . .*," and the *mantra* of *Vajradhātumaṇḍala* goes to "*Oṃ vajra. . . .*"

329. *CMS*, 7 (*Taisho*, 39, 649b): The explanation (that there are five classifications of *mantras* according to the preacher of *mantra*) mentioned above is based on the comparative position of *mantra* to the other *mantras*. This is the surface interpretation of *mantra*. The interpretation based on the position of *mantra* itself is the profound interpretation of *mantra*. Through one gate, or one *mantra*, every gate of *Dharmadhātu* including the gate of the world and *devas*, can be attained, the real state of which is the state of Vairocana Buddha. If the practitioner understands that there are differences in the indifferences, and indifferences in the differences, he masters the two truths, the difference and indifference among the *mantras* (如上所說若是隨他意語明淺略義其若就隨自意語明深密語義隨入一門皆具一切法界門乃至諸世天等悉是毗盧遮那何有淺深之別若行者能於無差別中解差別義差別中解無差別義當知是人通達二諦義).

330. According to *CMS*, 7 (*Taisho*, 39, 649b), a *mantra* is interpreted variously by the different levels of practitioner. In the so-called five kinds of *mantras* based on the preacher of the *mantra*, for example, the *Bīja mantra A* can be interpreted differently according to the category level to which it belongs. The letter *A* belonging to the *mantras* of *Tathāgata*, contains numerous significances in the one letter (一字之中具無量義). The *mantra A* in the *mantras* of *Bodhisattva* contains all the significances only within the stage of *dhātu* which each *Bodhisattva* understands not in the stage of *Tathāgata* (若諸菩薩眞言有阿字者當知各於自所通達法界門中具一切義非於諸門法界中具一切義). The letter *A* included in the *mantra* of the two-*yānas*, *Śrāvakas* and *Pratyekabuddhas*, symbolizes "the meaning of Unborn" in the stage of *nirvāṇa* based on the wisdom free from any taint of illusion, or *nirodha-jñāna* (若二乘眞言有阿字者當知以約眞無生智寂滅涅槃明無生義). The *bīja A* in the *mantras* of Brahman realizes "the meaning of Unborn" in the stage just beyond the five desires (梵天所說眞言有阿字者是約出離五欲覺觀不生明義). The *mantra A* in the *mantra*

belonging to Indras and *Pṛthivī-devas* expresses "the significance of Unborn" in the position of the *daśa akuśalāni* or the ten bad activities and the disaster (无垢称经中说，有阿字者是约十不善道及灾横不生明义).

331. *MYW* (*Taisho*, 46, 1008b): 瑜伽大教王经云、唵字是一切如来顶字是無量壽如来　字是阿閦如来.

332. Agehananda Bharati, *The Tantric Tradition*, p. 132.

333. Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness* (New Delhi: Vikas Publishing House, 1977), p. 72.

334. The *Om* is never pronounced or written as *A-U-M*, pure scholastic interpretation for the purpose of accommodating the after thoughts of metaphysical speculation, which has nothing to do with the simple mantric sound, see in ibid.

335. The sonorous inwardly-directed, inwardly-vibrating final sound of the *M* may be said to stand (according to its nature) between consonants and vowels, being an indissoluble combination of both. In Sanskrit as well as in Tibetan it is represented, therefore, by a diacritical sign in the form of a dot, drop, or a small circle called *bindu* in Sanskrit and *thig le* in Tibetan, i.e., by the symbol of unity, of totality, of absolute, the imperishable, indestructible (*akṣara*), of the Void (*śūnyatā*), the state beyond duality, the *Dharma-dhātu*, etc. Every sound that is connected with it, thus, becomes *mantra*, inner sound, psychic vibration. See Lama Anagarika Govinda, *Foundations of Tibetan Mysticism*, p. 133; see also *supra*, 98–99n194.

336. Just like the energy, thus, received do not remain in the petals of flower, but they have to descend into the darkness of the root in order to be transformed into a life-giving and life-sustaining force, the universality experienced in the *Om*, the primordial sound of timeless reality, must descend and be realized in the depth of the human heart in order to be transformed into vibrant life. See in ibid.

337. Lama Anagarika Govinda, *Foundations of Tibetan Mysticism*, p. 25.

338. *Shou-hu kwo cie cu tho-lo ni ching* (佛说守护国界主陀罗尼经, *Deśanta-palapati-dharaṇisutra*) (*Taisho*, 19, 565c) trans. Prajña (ca. 785–810, O! the son of good family, The mother of all *dharanis* is called *Om*. What is the reason? The *Om*

consists of three letters, namely, *A*, *U*, and *M*. The first letter *A* represents the *Dharmakāya*, the *U*, *Sambhogakāya*, and the *M*, the *Nirmāṇakāya*. . . . The Buddhas of three times attain through the meditation on the *Oṃ*. Thus the *Oṃ* becomes the mother of all *dhāraṇīs* (善男子 陀羅尼母所謂 唵字所以者何 三字和合爲一字故 謂 可爲葬一者 叵字是法身義 二烏字是報身義 三葬字是化身義...三世諸佛觀此字而得菩提 故爲一切陀羅尼母).

339. Ibid. (*Taisho*, 19, 570c), The *Oṃ* is the essential body of the Vairocana Buddha. The *Oṃ* is the mother of all *dhāraṇīs*. From this *Oṃ*, every *Tathāgata* is born. From the *Tathāgatas*, all the *Bodhisattvas* are born. From the *Bodhisattvas*, all living beings, etc. are born (唵字即是毗盧遮那佛之眞身 唵字即是一切陀羅尼母 從此流一一切如來 從如來生一切菩薩 從菩薩生一切衆生乃至一切衆生乃至一切所有善根).

340. Ibid. (*Taisho*, 19, 570c): The Buddha says to the Lord of Secrets, I had practised the *Pāramitās* for the *asaṃkhya kalpas* and finally had taken the hardship for six years, but I failed to cultivate *Anuttarasamyaksambodhi*, and to attain the *Vairocana* Buddhahood. . . . Now you should meditate on the *Oṃ* on the centre of the moon disc on the top of nose, after the meditation, at the later night you attain *Anuttarasamyak sambodhi*. O! the son of good family, there is no any Buddha among the Buddhas as many as the particles (grains) of sand of Ganga river in the ten directions and for the three times, who achieved the Buddhahood anywhere without the meditation on the *Oṃ* (佛告祕密主 我於無量數劫中修習諸波羅蜜多 至最後身六年苦行 不得阿耨多羅三藐三菩提 成毗盧遮那...汝今宜應當於鼻端想白月輪於月輪中有唵字觀 自見觀己於夜後分當見如是 善男子 阿耨多羅三藐三菩提 善男子十方世界恒河沙三世諸佛 不於月輪作唵字觀得成佛者無有是處).

341. *Fo-shuo-yu-cie-tā-cāo-wāng-ching* (佛說瑜伽大教王經, *Buddhabhāṣita-yoga-mahātantra-rāja-sutra*, (*Taisho*, 18, 254ab), trans. Fā-hien *c.* AD 982–1001, 唵字是大遍照如來.

342. *Zhū-fo-jī-cie-she-chou-shi-ching*, 2 (諸佛境界攝[illegible]經, *Sarvatathagata-saṃgraḥ-satyasūtra*) (*Taisho*, 18, 275c) trans. Prajñā *c.* AD 785–810: At first *yogin* makes the *mudrā* of *Bodhi*, and enters the *samādhi* of *Vairocana* Buddha. He Meditates on the colour of *Oṃ* and that his body and the world of ten directions are all white第一結菩提印 入毗盧遮那如來三昧 當觀 唵字色 及我身 十方世界悉皆白色).

343. *Hizoki* (祕藏記, *A Record of Secret Store*) (The Collection of

Kūkai's Works, vol. 2, p. 37), The letter *Oṃ* has five significance. The first one is *namaḥ*, the second *pūjana*, the third awakening, the fourth subduing, and the fifth *trikāya* (唵字有 五種義 一歸命 二供養 三驚覺 四攝伏 五三身).

344. Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness*, trans. Alan Houghton Brodrick, p. 72.
345. Lama Anagarika Govinda, *Foundations of Tibetan Mysticism*, p. 131.
346. Ibid., pp. 131–32.
347. Ibid., pp. 187–88.
348. *Tā-lo-jin-kang-pu-khung-chou-shih-sān-mei-ye-ching-pān-lo-mi to-li-tshu-shih 1* 佉樂金剛不空眞實三昧耶經般若波羅蜜多理趣釋, *Mahāsukha vajramagha satyasamaya sūtra prajñāpāramitā buddhi-vyākhya*) (*Taisho*, 19, 609c): *Hūṃ* means "cause (*hetu*)." The meaning of the "cause" denotes that the *Bodhicitta* is the "cause," that is to say, the *Bodhicitta* of every *tathāgata* (吽字 因義 因義者謂菩提心爲因 卽一切如來菩提 心).
349. Ibid. This one letter has four significances. The letter *H* is the main body. The letter *H* comes from the letter *A*. Since the *A* means that all *dharmas* was not originally born, the *H* means that the cause of all *dharma* cannot be attained. There is the sound *Ū* in the *H*. This means that the increase and decrease of all *dharmas* cannot occur. There is one dot on the half moon on the top of this letter *Hūṃ*. This is called *M*. The significance of this letter is that there is no "reality of *atman*" in the all *dharmas*. There are two *ātmans*, namely, the subject and the object. The concept of the two *ātman* arises only from attachment. 且賀字 以爲本體 賀字從阿字生 由阿字一切法本不生故 一切法因不可得 其字中有汚聲 汚聲者一 切法損滅不可得 其字頭上有圓點半月 卽謂麼字者 一切法我義不可得 我有二種 所謂人我法我 此二種皆是妄情所執).
350. *ZC*, 2 (*Taisho*, 18, 275c), Secondly the *yogin* makes the *mudrā* of overcoming demons and enters the *samādhi* of the *Akṣobhya* Buddha in the earthen direction. He should meditates on the colour of *Hūm* which is blue (諸二結破魔印,.. 入東方不動如來 三昧 當觀吽字色,...青色).
351. Lama Anagarika Govinda, *Creative Meditation*, p. 194.
352. Ibid., p. 87.
353. The horizontal bar which is common to all letters and

represents the throne of the deity or the creative power dwelling in every mantric sound.

354 Lama Anagarika Govinda, *Foundations of Tibetan Mysticism*, pp. 187–88.

355 But it is worth noticing that the body colour of *Akṣobhya* is blue, but the radiation of the Mirror-like Wisdom emanating from his heart is white (like the reflection and the colour of the element water), and that the body colour of Vairocana is white, but the radiation of the *Dharmadhātu Wisdom* emanating from his heart (i.e., from his essential being) is blue (like the colour of the element of ether).

356 Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness*, p. 74.

357 *Vajraśekharasutra*, 2 (*Taisho*, 18, 317b), trans. Amoghavajra, shows the *Bija mantras* of five Dhyani Buddhas such as *Vaṃ* (Vairocana), *Huṃ* (Akṣobha), *Traḥ* (Ratnasambhava), *Hriḥ* (Amitabha), and *Aḥ* (Amoghasiddhi). But there are *Oṃ Hūṃ Traṃ Hriḥ*, and *Aḥ* in Tibetan Buddhist circle.

358 It is interesting to notice that although the *bija* of Amitābha is *Hriḥ*, the *Aḥ* becomes the *bija* of him in practice. Because the meaning of the three syllables goes beyond that of individual symbolic figures like Vairocana, Amoghasiddhi, and Akṣobhya. In other words, they are applied to the highest plane of experience, in which all separate aspects of Dhyani-Buddhas are fused and disappear. In the same way the three higher centres take over the psychic functions of remaining centres, that is, Amoghasiddhi's functions are fused with those of Amitabha in the troat centre, so that the seed-syllable *Aḥ*, which now takes the place of *Hrīḥ*, becomes the exponent of the whole *maṇḍala* of the Knowledge-Holding Deities. The *Huṃ*, however, comprises all the aspects of integration, from Ratnasambhava's synthetic "Wisdom of the Oneness of all Beings" (which otherwise would be associated with the neal centre) and Akṣobhya's "Wisdom of Great Mirror," in which the formless as well as the forms of all things are contained, up to Vajrasattva's integration of all Dhyani-Buddhas in the adamantine reality and activity of his spontaneous way, see Lama Anagarika Govinda, *Foundations of Tibetan Mysticism*, p. 207.

359 Alex Wayman, "Female Energy and Symbolism in the Buddhist Tantras," in *Buddhist Tantras*, p. 179.

360. Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Cosciousness*, pp. 75–76.
361. Ibid., p. 75: John Blofeld, *Mantras—Sacred Words of Power*, p. 77. With above interpretation, we can again suggest the significance of the three-syllabled *mantra*, that is to say, *Oṃ*, the initial syllable of almost all *mantras*, embodies tremendous potential creative power and represents the Infinite, The One Mind, the all-embracing consciousness which is the very essence of existence. *Āḥ* maintains, preserves what *Oṃ* creates. *Hūṃ* imbues what has been created with vital energy, besides subduing passion and destroying dualistic thought. John Field in ibid., pp. 71–72.
362. Anagarika Lama Govinda, *Foundations of Tibetan Mysticism*, p. 185.
363. S.K. Ramachandra Rao, *Tibetan Meditation—Theory and Practice* (New Delhi: Arnold Heinenmann, 1979), pp. 55–56. Here the *Oṃ Hūṃ* correspond to the three psychic veins, or pathways, namely, *iḍā* (*rkyaṅ*) to the left (exhalation), *piṅgalā* (*Ro ma*) to the right (inhalation), *suṣumnā* (*Srong rtsa*) in the middle (retention), see in ibid., pp. 53–54.
364. Alex Wayman, "Female Energy and Symbolism," pp. 178–83.
365. Alex Wayman, "The Significance of Mantras from the Veda Down to Buddhist Tantric Practice," in *The Adyar Library Bulletin*, p. 85.
366. Agehananda Bharati, *Tantric Tradition*, p. 133.
367. Ibid., 155n32. He received this information from H. Guenther who got the passage from a Tibetan text, "*Jo bo Na ro pa'i khyad chos bsre 'pho'i gzuṅ 'grel rdo rje chaṅ gi dgoṅs pa gsal bar byed pa fol loa.*"
368. For this, see Stephen Bever, *Magic and Ritual in Tibet*: The Cult of Tārā (Delhi: Motilal Banarsidass, 1988), pp. 162–69.
369. "The offering is a part of the ancient ritual which governs yogas of which purpose is to symbolize renunciation of mundane desires. In this case the adept inserts the name of the substance offered, between the first and second syllables of the mantra, thus *Oṃ Puhpe Āḥ Hūṃ*, or *Oṃ Dhupe Aḥ Huṃ*, wherein the words inserted signify flowers and incense," quoted from John Blofeld, op. cit., p. 72.
370. In this case, the deities name or *bija* are inserted between the first and the second, or the second and the third syllable. For examples, *Oṃ Samantabhadra Āḥ Huṃ*, or *Oṃ Āḥ Paṃ*

Svāhā and *Oṃ Āḥ Tūṃ Hūṃ*, the latter two *bījas* are the *bījas* of the Buddhist goddesses Paṇḍāravāsini and Trinī. These *mantras* can be employed to transpose the "energy" of the deities named to the various psychic centres of adept's body. Thus, during certain contemplative rite, a white *Oṃ* is seen upon the deity's eyebrow (which is invoked in front of the adept), a red *Āḥ* blazes at his throat and a blue *Hūṃ* shines from his heart, and the rays of coloured light proceeding from these syllables enter the corresponding parts of the adepts's person, purifying his body, speech, and mind, or deep level, his breathing, psychic channels and vitality, quoted from John Blofeld, op. cit., p. 72 and A. Bharati, op. cit., p. 135.

371. "The *mantra* usually used in this case is *Oṃ Vajra Bhūmi Āḥ Hūṃ*, Wherein *vajra*, adamantine denotes the non-substance of the Void--Ultimate Reality and *bhumi* means simply "ground." By means of this *mantra* a realm of spotless, shining void is conjured forth from the mind. The power of the three-syllabled *mantra* imbues the vicinity of the adept with the quality of pure voidness and he beholds the phenomena around him in their absolute state. Thus, they are now indistinguishable from the Great Void, quoted from John Blofeld, op. cit., p. 73.

372. The *mantra* runs like this: *Oṃ Āḥ Hūṃ Vajra Guru Padma Siddhi Hūṃ*. This is one of the chief *mantras* of Tibetan Nyingma School. By having experienced, the *Dharmakāya* of universality in the *Oṃ*, *Sambhogakāya* of inspirational delight in the *Āḥ*, the *Nirmāṇakāya* of spiritual transformation and realization on the human plane in the *Hūṃ*, one will experience the Mirror-like Wisdom in the transparent adamantine sceptor of *vajra* (the union of the three bodies), The Wisdom of Equality in the *guru* (the inner wisdom that instructs the central point of *maṇḍala*), the Distinguishing Wisdom of inner Vision in the *padma* (the unfolding lotus blossoming, fearless compassion), the All-accomplishing Wisdom in the *siddhi* (attainment, the Power of Dharma Realm), and the integration of all these Wisdom in the final *Hūṃ* of *Vajrakāya* (the oneness of these qualities in us), see John Blofeld, op. cit., p. 77; Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness*, pp. 93–94.

373. This *sūtra* means the *Sarva-tathāgata-tattvasaṃgraha-nāma*

mahāyāna-sūtra which is the first section of the group of *Vajraśekharasūtra*.

374. F.D. Lessing and Alex Wayman, *Introduction to the Buddhist Tantric System* (repr. Delhi: Motilal Banarsidass, 1983), pp. 29–35; *Jin-kāng-ting-yu-jie-jung-fā-o-neu-to-lo-sān-miāo-sān-phu-thi sin lun* (金剛頂瑜伽中發阿耨多羅三貌三菩提心論, *Vajraśekhara-yoga-anuttara-samyaksam-bodhicittotpadaśāstra*) (*Taisho*, 32, 574b), (1) The practitioner images in meditation his mind to be like a light-foggy-covered full moon disc. Thus he attains "mirror-like wisdom (*adarśa-jñāna*)," which the Akṣobhya has. (2) He refines this meditation further, then the full moon disc is clearly visualized in his mind. Thus he attains "equality wisdom (*samantā-jñāna*)," which Ratnasambhava has. (3) The mind is seen to be as sturdy as a diamond. Thus he attains "discriminative wisdom (*pratyaveksaṇā-jñāna*)," which Amitābha has. (4) He attains the *samaya*-body. Thus he attains "wisdom of the procedure of duty (*kṛtyānuṣṭhāna-jñāna*)," which Amoghasiddhi has. (5) He becomes *Mahāvairocana* surrounded by his retinue. Thus he attains "*dharma*-realm wisdom (*dharmadhātu-jñāna*)," which *Mahāvairocana* has.

375. The *mantras* are:

1. *attapratvedhaṃ karomi* (I perform thought penetration).
2. *Oṃ bodhicittam utpadayami* (*Oṃ* I generate the thought of enlightenment).
3. *tiṣṭha vajra* (Stand up O thunderbolt).
4. *vajrātmako'haṃ* (I consist of thunderbolt).
5. *Oṃ yathā sarvatathāgatās tathā'haṃ* (*Oṃ* like all the "Thus-come," so am I).

376. There can be three kinds of *mantras*, if classified based on the literal meaning of the words of which *mantras* consist. Those are the *mantras* consisting of all the meaningless words, the *mantras* consisting of both meaningful words and meaningless words, and the *mantras* consisting of all the meaningful words. The meaningless *mantras* consist of certain sounds or imitating sounds, for example, *iṭi miṭi kiṭi viksanti padani svaha*, of *Yoga-arabhumi*, and *Java java jvu jvu juvu juvu, cara cara ciri ciri curu curu, Vara vara viri viri vuru vuru, Bhara bhara bhiri bhiri bhuru bhuru* (*Ta yun lun tshing-yu-ching*, 大雲輪請雨經 *Mahāmeghasūtra*, trans. Narendrayaśa, AD 585) (*Taisho*, 19, 497c). These are, it can be inferred, the sounds which are certain imitating sounds, or the sounds

which come unconsciously from any ecstatic state of deep meditation. The meaningful *mantras* are of two kinds, that is, the *mantras* consisting of the words which have the literal meaning, and the *mantras* consisting of the words which have only symbolic meaning. The *Bīja mantras* and the gate of letters belong to the latter, see J.W. Hauer, *Die Dāraṇī im Nordlichen Buddhismus und ihre Parallelem in der Sogenannten Mithrasliturgie* (Stuttgart: Verlag von W. Kohlhammer, 1927), p. 12; Shoun Toganoo, *A Study on the Practical and Ritual Method of Esoteric Buddhism,* pp. 270ff.

377. In Esoteric Buddhism, does this kind of *mantra* dominate. Agehananda Bharati refers to "*Oṃ śūnyatā jñāna vajra svabhāvako'hūm* (I am of the nature of the *vajra* through the intuition of *śūnya*)," as the key *mantra* of Vajrayāna, see his *Tantric Tradition,* p. 112.

378. Bu-ston, *The History of Buddhism in India and Tibet,* trans. Obermiller (repr. Delhi: Sri Satguru Publications, 1986), pp. 183–84; *A History of the Tibetan Kings of the Royal Dynastic Period and of the Lha Dynasty* (*Rgyal Rabs Gsal Ba'i Me Loṅ,* written by Bla ma Dam pa Bsod nams rgyal mtsan of Sa skya, 1312–75), reproduced from a rare manuscript from *Langza* in Spiti (Manali, H.P.: Buddhist Publishing House, 1979), p. 112: During the period of the king called Tho tho ri snan śal . . . , for the good sign to propagate the teachings of the Buddha in Tibet, the *Karaṇḍavyūha,* the six syllables of the essence, the seal of board cup, the armed-sized golden statue, the lamp of *Cintāmaṇi,* the seal *mudrā,* descended from the sky with the ray of sun (*tho tho ri sñan śal shes ba . . ., bod du saṅs rgyas kyis bstan pa dar ba'i rten 'brel lanam mpa' la, mdo sde za ma tog, sñiṅ po gi ge drug pa, spaṅ koṅ phyag rgya pa, gser gyi uchod rten phrug gaṅ pa, cintamaṇi thsa thsa sku phor, mudrā'i phyag rgya rnams, ṇi ma'i 'od zer la 'grogs ste rgyal po'i pho bra gi ste 'du babs pa las*).

379 The verse part of the *Kāraṇḍavyūha* existed before fourth century AD, while its prose part came into being some times before the sixth century. After that the prose version was completed in around tenth century AD, but the text in verse developed, and the final shape was taken after the thirteenth century AD, see Maurice Winternitz, *A History of Indian Literature,* vol. 2, p. 306; Hajime Nakamura, *Indian Buddhism—A Survey with Bibliographical Notes* (Delhi: Motilal Banarsidass,

1984), p. 319; Prabhas Chandra Majumdar, "The Karaṇḍa-vyuha: Its Metrical Version," in *The Indian Historical Quarterly* 24 (1949), no. 4, p. 299.

380. Austine Waddel, *Buddhism and Lamaism of Tibet* (repr. New Delhi: Heritage Publishers, 1979), p. 149.

381. A.I. Vostrikov, *Tibetan Historical Literature*, trans. Harish Chandra Gupta (Calcutta: Indian Studies, 1970), p. 55.

382. Matthew Kapstein, "Remarks on the Maṇi bka' 'bum and the Cult of Avalokiteśvara in Tibetan," in *Tibetan Buddhism, Reason and Revelation*, ed. Steven D. Goodman and Ronald M. Davidson (Delhi: Satguru Publication, 1993), pp. 80–83.

383. The *Maṇi bKa' 'bum* has two volumes which are divided into three cycles (*skor*):*

VOLUME ONE

Section 1: The cycle of *sūtra* (*mdo skor*):

1. Great chronicle (*lo rgyus chen mo*), the various legendary accounts of the Śakyamuni and exploits of Avalokiteśvara,
2. The *Karaṇḍavyūha* (*phgagy pa za ma tog bkod pa shes bya ba theg pa chen po'i mdo*),
3. The *Mahākaruṇāhṛdayasūtra* (*thugs rje chen po'i sems i gzuns*, 千手千眼 觀世音菩薩廣大圓滿無碍大悲心陀羅尼經) from Chinese version,
4. The section of biography of the king *Sroñ btsan sgam po* (*chos skyon ba'i rgyal po'i sroñ btsan sgam po'i mdsad pa rnam thar gyi skor*),
   a. The first biography of the Sakyamuni (*sans rgyas sa skya thub pa'i btsan pa la mdsad pa'i lo rgyus*).
   b. Ten *jatakas* (*sans rgyas gshan gyi btsan pa la mdsad pa'i lo rgyus*).
   c. The biography of the king, the twenty-one deeds of the king (*rgyal bu'i jig*).

* There is a small collection of texts, sometimes referred to as *The Cycle of "The Disclosure of the Hidden"* (*gab-pa mngon phyung gi skor*) which in some redactions of *Maṇi bKa' 'bum* is appended to *The Cycle of Precepts*, and in others forms by itself a fourth cycle. For the entire collection, see an Appendix by A.I. Vostrikov, *Tibetan Historical Literature*, pp. 55–57. Michael Aris, *Bhutan—The Early History of a Himalayan Kingdom* (New Delhi: Vikas Publishing House, 1980), pp. 8–12. Matthew Kapstein, "Remarks on the Maṇi bka' 'bum," in *Tibetan Buddhism*, p. 80.

Section 2: The cycle of *sādhana* (*sgrub thabs skor*): *rten dbaṇ phyug gi skye rabs*).

VOLUME TWO

Section 3: The cycle of personal precepts (*shal gdam sa skor*), The dying will of the king (*bod baṅs sṭyi mthuṅ la gdams pa*).

384. Matthew Kapstein, op. cit., pp. 84–85.

385. Marcelle Lalou, "A Tun-huang Prelude to the Karaṇḍavyūha," in *The Indian Historical Quarterly*, vol. 14, pp. 398–400: He reports that one verse part of the *Karaṇḍavyūha*, came from *Tun-huang*, has the *mantra Oṃ bri buṇ pad ma pri ya*, instead of *Oṃ maṇi padme hūṃ*.

386. There are some mystical stories on the origin of the six-syllabled *mantra*, in the *Karaṇḍavyūha*, *Maṇi bKa' 'bum*, and *Yukja-sunjung* (*Sung kwanchaje kushu yukja sunjung*, 誦觀自在修行成佛). The meditation on the six-syllabled *mantra* of Ārya Avalokiteśvara) compiled in Korean in sixteenth century.

387. See *supra*, 261n323: The extract of the long *mantra* becomes "*Oṃ maṇi padme hūṃ* and *Oṃ padme maṇi hūṃ*," which are Godicized.

388. The structure of the *dhāraṇī* is like this: The salutation part (*Namo ratna-trayāna, Namaḥ āryāvalokiteśvarāya bodhisattvaya mahāsattvāya mahākaruṇikāya*) + main part (*tad yathā Oṃ cakravarti-cintāmaṇi-mahāpadme ruru tiṣṭha jvālā ākarṣaya hūṃ*) + wishing part (*phaṭ svāhā*). This structure is the same as that of *sūtra*, that is, introductory part + main part + conclusion part. The structure of *dhāraṇī* as mantra is usually like this, while the structure of *dhāraṇī* as *vidya* in the early Mahāyāna, generally runs: (omitted the salutation part) *tad yathā . . . svāhā* (sometimes omitted). Further, the pure mantra also consists of the three parts, but the salutation part (*namaḥ samanta-buddhānāṃ . . .*) is omitted in general, and it has especially *bīja* of the deity in the main part.

389. *Pu-khung-cien-soh-shan-pien-chou-yen-ching*, 28 (不空羂索神變真言經, 卷二十八, *Amoghapāśa-dhāraṇi*) (*Taisho*, 20, 384c, 387a), trans. Bodhiruci in 707–9. (1) *Oṃ amogha cintāmaṇi-varata-padme jvālā-jvālāna hūṃ*, which is named "*Amogha cintamaṇi jvalā mantra* (不空如意寶光真言)." (2) *Oṃ amogha-vairocana-mahā-mudrā maṇipadmajvālā pratvarttaya hūṃ*, which is named "*Amogha mahābhiśikta jvālā mantra* (不空大灌頂光真言)." (3) *Oṃ amogha-pūjā maṇi-padma-vajre tathāgata-vilokite samanta*

prasāra hūṃ, which is named "*Amogha maṇi pūjanā mantra* (不空摩尼供養真言)." Besides these, there are many *mantras* similar to these ones in the same *sūtra*.

390. *Pu-khung-cuen-soh-phi-lu-co-na-fo-tā-kwān-ting-kwāng-chou-yen-ching* (普空羂索毗盧遮那佛大灌頂光眞言經), *Amoghapāśa-vairocana-buddha-mahabhiṣikta-prbhāsa-mantra-sūtra*). (*Taisho*, 219, 606b), trans. Amoghavajra in AD 746–71. This *mantra* has been worshipped very popularly as the name "*Komyo Shingon* (光明眞言)," in Japan, especially Shingon sect.
391. See Yukio Hatta, *The Dictionary of Mantra* (梵字一字頂輪王, Shingon Jiten) (Tokyo: Heika Shuthaji, 1985), p. 13.
392. Lama Anagarika Govinda, *The Foundations of Tibetan Mysticism*, p. 61.
393. The term *vajra*, thus, being equated with the diamond, is likewise indicative of the properties of preciousness of changeless, purity and clarity. This is expressed in such terms as "Diamond Throne (*vajrāsana*)," for the place on which the Buddha attained Enlightenment, "Diamond Cutter (*vajrachedikā*)," for one of the most profound philosophical scriptures of Mahāyāna, *Vajrachedika-prajñaparamitāsutra*, which, being hard and sharp like a diamond, cuts of all arbitrary conceptions and leading to the other shore of Enlightenment. Therefore, those schools of Buddhism which placed this in the centre of their religious life and thought are known under the collective term "Diamond vehicle" (Vajrayāna). The central idea of the *vajra*, however, consists in purity, radiance and indestructibility of Enlightenment-Consciousness (*bodhi citta*). Ibid., pp. 62–65.
394. Yukio Hatta, op. cit., p. 13.
395. Lama Anagarika Govinda, *The Foundations*, p. 61.
396. Ibid.
397. Prabhas Chandra Majumdar, op. cit., p. 297.
398. *Karaṇḍavyūha* (*BST*, 17, 292, l.19), *kulaputra sa ṣaḍakṣarī mahavidya tvavalokitesvarasya paramahṛdayam yaśca paramahṛdayaṃ jānāti sa mokṣaṃ jānati.*
399. Ibid. (*BST*, 17, 299, l. 29), *tadyathapi nama sarvanivaraṇa-viṣkambhin prajñaparamita nirjātah sarvatathāgatah/ tat prajñparamita sarvatathagatanaṃ ca netrītyākhyāyate/ sapica ṣaḍakṣarīṃ mahāvidyārājñīṃ/*

400. Ibid. (*BST*, 17, 299), *idaṃ kulaputra taṇḍulavatsāraṃ mahāyānasya. . . .*
401. Ibid. (*BST*, 17, 293), *yaḥ kaścitkulaputra vā kuladuhitā vā imāṃ ṣaḍakṣarīṃ mahāvidyāṃ japanti so'kṣayapratibhāno bhavati jñānarāśiviśuddho bhavati/ mahākaruṇayā samanvāgato bhavati/ sa dine dine ṣaṭpāramitāḥ paripūrayati/*
402. Ibid. (*BST*, 17, 300, 8), *ekajāpena kulaputra śaṭpāramitāḥ paripūrayanti.*
403. The evolution and various practical formulas of the six-syllabled *mantra* are described mostly in the Great chronic of the first section, the second section, and the third section.
404. *Maṇibka' 'bum* (Dharamsala: Tibetan Cultural Printing Press, 1984), vol. 1, pp. 77 and 83: *yi ge drug pa'i rig sṅags 'di ni byaṅ chub sems dpa' 'phags pa spyan ras gzigs (dbaṇ phug gi thugs) kyi yaṅ sṅiṅ po 'o (laṭ te).*
405. Ibid., vol. 1, p. 65: The six-syllabled *vidyā* is: the rare word, the word of *vajra*, the word of undestructible *vajra*, the word of the highest wisdom, . . . (*yi ge drug pa'i rig sṅags 'di'i dkon pa'i tshig go, rdo rje'i tshig go, rdo rje mi phyed pa'i tshig go, bla na med pa'i ye śes kyi tshig go, mi zad pa'i ye śes kyi thsig go, de bshin gśegs pa'i ye śes rnam par dag pa'i tshig go*).
406. Ibid., vol. I, p. 696: *yi ge drug pa, oṃ maṇi padme hūṃ shes pa dus gsum gyi saṅs rgyas thams cad kyi gsu gi sṅag yin no.*
407. *Rgyal rabs gsal ba'i me loṅ*, p. 67: *yi ge drug pa 'di ni, saṅs rgyas thams cad kyi dgoṅs gcig du bsdus pa'i bdag ñid, chos kyi phuṅ po bzgyad khri bshi stoṅ gi rtsa ba gcig du bsdus pa'i sṅiṅ po.*
408. Ibid., p. 67: *saṅs rgyas rigs lna daṅ gsaṅ ba'i bdag po rnams kyi sṅiṅ po yi ge 'bru re re nas bsdus pa'i gzuṅs sṅags, dge legs daṅ yon tan thams cad kyi 'byuṅ gnas, phan bde dnos grub thams cad kyi rtsa ba.*
409. Ibid., *mtho ris daṅ thar pa'i las chen po yin no.*
410. We can find the various significances associated with the six syllables, that is, the six *pāramitās*, the six worlds, the five elements, the four sublime minds, the five *jñanas*, the five Buddhas, the three (six) *kāyas*, etc.
411. *Maṇi bka' 'bum*, vol. 1, p. 696: By the recitation of the self-evolved wisdom, *Oṃ*, and with the faith in the perfect wisdom, the *Pāramitā* of the perfect wisdom is completed after being absence of the defiled wisdom, . . . (*Oṃ raṅ byuṅ ye śes 'di bzlas pas/ śes rab chen po'i dad ñid kyis/ 'chal pai dri ma rnam dag nas/ śes rab pha rol phyin pa rdsogs/, Ma byams pa ihen po 'di bzlas pas/*

. . . bsam gtan pha rol phyin pa rdsogs/, Ni kun gyi 'byuṇ gnas 'di bzlas pas/. . . tshul khrims pha rol phyin pa rdsogs/, Pad dri med gsal ba'di bzlas pas/. . . brtson 'grub pha rol phyin pa rdsogs, Me smin par byed pa bzlas pas/. . . sbyin pa'i pha rol phyin pa rdsogs/, Hūṃ sdud par byad pa 'di bzlas pas/. . . bzod pa'i pha rol phyin pa rdsogs/).

412. Ibid., p. 741: *Oṃ ye śes rnam pa lña/ Ma byams pa tshad med pa/ Ṇi sñiṅ rje tshad med pa/ Pad dga' ba tshad med pa/Me bdaṅ sñoms tshad met pa/ Hūṃ thugs rje ye śes kyis 'gro don tshad med pa phyogs res med par sems can gyi don mesad pas yi ge drug pa/*

413. Ibid., vol. 2, p. 5: *Oṃ maṇi padme hūṃ shes pa 'di bde bar gśegs pa thams cad kyis byin gyis brlabs pa yin pas/'gro ba rigs drug gi skye gcod ci sgrib pa sbyo ba yin te/*

414. Ibid. By recitation *Oṃ*, after removing the suffering of the god, the door of birth to the god closes, . . . (*Oṃ gyis lha ltaṅ ba'i sdug bsṅal sbyoṅs nas lha'i skye sgo gcod/ Mas lha ma yin 'thab rtsod kyi sdug bsṅal sbyoṅs nas lha ma yin gyi skye sgo gcod/Ṇis mi 'gyur ba'i sdug bsnal sbyoṅs nas mi skye sgo gcod/ Pad kyis byol soṅ bkol bcog gi sdug bsṅal sbyoṅs nas byol soṅ gi skye sgo gcod/ Mes yi dags bkres skom gi sdug bsṅal sbyoṅs nas yi dags kyi skye sgo gcod/ Hūṃ gyis dmyal btso graṅ gi sdug bsṅal sbyoṅs nas dmyal bai skye sgo gcod/*

415. For example, there occur these kinds of formula in the *YSJ* and *Rgyal rabs gsal ba'i me loṅ*, but slightly changed.

416. *Maṇi bka'"bum*, vol. 2, p. 58: *Oṃ chos kyi dbyiṅs kyi ye ses Ma me loṅ lta bu'i ye śes/ Ṇi mñam ba ñid kyi ye śes/ Pad so sor rtog pa'i ye śes/Me bya ba nan tan pa'i ye śes/ Hūṃ lhan cig skyes ba ran byuṅ gi ye śes* (the self evolved wisdom which conjoins all the wisdom) /

417. Ibid., p. 56: *rigs drug daṅ sbyar na Oṃ rigs thoms cad'dus ba thugs rje chen po/ Ma rnam par snaṅ mdsad/Ṇi rdo rje sems dpa'/ Pad rin chen 'byaṅ ldan/ Me snaṅ ba mtha' yas/ Hūṃ don yod grub pa/*

418. Ibid., vol. 1, p. 744: *Oṃ thams cad mkha' 'gro'i rigs/ Ma saṅs rgyas mkha' gro/Ṇi rdo rje mkha' 'gro/ Pad rin chen mkha' 'gro/ Me padma mkha' 'gro/ Huṃ las kyi mkha' 'gro/;* In the case of the relationship of the six syllables to the five Buddhas, there is some differences between the *Maṇi bka' 'bum* and *YSJ*. We will discuss this matter in next chapter.

419. Ibid., vol. 2, p. 56: *sku drug da sbyar na/ Oṃ chos kyi sku/Ma loṅs spyod rdsogs pa'i sku/Ṇi sprul pa'i sku/ Pad ṅo bo ñid kyi sku/*

Me mṅon par byaṅ chub pa'i sku/Hūṃ 'rgyur ba med pa rdo rje'i sku/

420. Ibid., vol. 1, p. 611: *Oṃ* is the head, *Āḥ* is the neck, *Hūṃ* is the heart, for sowing the body, speech and mind (*spyi bor Oṃ mgrin par Āḥ thugs kar Hūṃ sku gsuṅ thugs rgyas gdab bo*), p. 663: *Oṃ* is the essence of the body of *Mahākaruṇa*, *Āḥ* is the essence of the speech, *Hūṃ* is the essence of the mind, *Hrīḥ* is the essence (*Oṃ thugs rje chen po'i sku'i sñiṅ po, Ma gsuṅ gi sñiṅ po, Hūṃ thugs kyi sñiṅ po, Hṛḥ yaṅ sñiṅ*); vol. 2, pp. 457–68: These three *mantras* usually occur in following manner: *Oṃ Āḥ Hūṃ Hrīḥ Oṃ Ma Ṇi Pad Me Hūṃ.*

421. Lama Anagarika Govinda, *The Foundations of Tibetan Mysticism*, p. 59.

422. *CMS*, 1 (*Taisho*, 39, 580a): *Vajra* is the wisdom or reality, *Dharmakāya*. It suppresses all speeches and practices, *mārga*. It is that which is not conditioned. It is not manifested *dharma*. It has no beginning, middle, or end. It is inexhaustible and indestructible. It is beyond the faults and sins. It is not changed easily. It cannot be destroyed. Thus, it is called *vajra*. The diamond in the word has three excellent characteristic. The first, it is not destroyed. Second. it is the best jewel. Third, it is the excellent weapon in the war. (金剛譬喻甚相符 過一切言語心行道 適無 所依 不示諸法 無初中後 不盡不壞 離諸過罪 不可變易 不可破毀 故金剛云 如世間金 剛寶 有三事最勝 一者不可壞故 二者寶中之上故 三者戰具中勝故).

423. Ibid., p. 83.

424. John Blofeld, *Mantras*, p. 39.

425. Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness*, p. 92.

426. Lama Anagarika Govinda, *The Foundations of Tibetan Mysticism*, pp. 61, 89.

427. Shoun Toganoo, *Studies on Maṇḍala*, p. 63, its full name is *Mahākaruṇā-garbhodbhava-maṇḍala* (The *maṇḍala* born from the womb of the Great compassion).

428. Minoru Kiyota, *Shingon Buddhism: Theory and Practice* (Los Angeles–Tokyo: Buddhist Book International, 1978), p. 83.

429. Ibid., p. 81.

430. Ibid., p. 93.

431. Ibid., p. 81.

432. Ibid., p. 86.

433. John Blofeld, *Mantras*, p. 39.

434. Alexandra David-Nille, *Initiations and Initiates in Tibet—An Eye Witness Account of Tibetan Ritual and Magic Practice*, trans. Fored Rothwell, (repr., London: Rider & Co., 1931, 1986), p. 80.
435. John Blofeld, op. cit., p. 39.
436. A. Bharati, *The Tantric Tradition*, p. 133.
437. For this case, see Yukio Hatta, op. cit., he translates the *mantras* with vocative case.
438. Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness*, p. 92.
439. John B. Chethimattam, "Religious Monogram and Mantras," in *Journal of Dharma*, Bangalore, vol. 9 (1984), no. 3, p. 146.
440. *Yuj*, pp. 41–42: The letter *Oṃ* is that the five Buddhas accomplish the five wisdoms, *Ma* is the *mahākaruṇā* for all the people, *Ni* produces the state of pleasure, *Pa* does not defiles all activities. *Dme* can destroy the suffering of three evil worlds. *Hūṃ* subdues the three *dhātus*. *Oṃ* is the Lord of all the *vidyās*, namely, Vairocana. *Ma* is the Akṣobhya of East. *Ni* is the Ratnasambhava of South. *Pa* is the Amitāvas of West. *Dme* is the Arthasiddhi or Amoghasiddhi. *Hūṃ* is the Vajradhara or Vajrasattva. (唵字 五佛成五智 口麻字大悲遍有情 呢字 出生空樂境 口入字不染一切行 口爾字能滅於三途 吽字降伏於三界 唵者卽是衆明主 口麻者東 方不動佛 呢者南方寶生佛 口入者西方無量壽 口爾者有意 成就佛 吽牛者卽是持金剛).
441. *Yuj*, p. 10 唵字念後世得毗盧遮那佛身 口麻字念後世得阿閦佛身 呢字念後世得寶生 佛身 口牛字念後世得阿彌陀佛身 口爾字念後世得成趣佛身 吽字念後世得金剛杵菩薩身.
442. *Ru i bao-zhu chuan lun mi mi-xuan shen chen fo pu hua chou wang ching* (如意寶珠轉輪秘密現身成佛金輪呪王經, *Cintāmaṇi mantra rajasutra*), (*Taisho*, 19, 333c), trans. Amoghavajra: 有情決定成佛眞言曰 唵 阿 寶 坎 佉 Although the last syllable is *kha* (佉), it must be *kham*, and it is generally accepted that this *sutra* was compiled much later time in China. This fact rather shows that the six syllabled mantra was worshiped very popularly at that time.
443. Yukio Hatta, op. cit., p. 4.
444. *MVS*, 2 (*Taisho*, 18, 9b), and one of *Vajraśekharasutra* (*Taisho*, 18, 331a) implies that the five letters are the symbol of *tathatha*, and thus says that after entering the *samadhi* of *Dharmadhatu*, and the practice of the five letters' *dhāraṇi* for memory, that is, the meditation on the following five letters

again and again, *A* as *ānutpāda*, non-origination, *V* as beyond *vāc*, no voice, *R* as pure and no *rajas*, no dust, *H* as far apart from *hetu*, far apart from causation, *KHA* as equal to *kha*, equal to empty space, leads to realize the *tathāta* (入此界門門三昧 修習五字旋陀羅尼 諸法本不生 自性離言說 清淨無垢染 因業, 遠離於因緣, *Taisho*, 18, 9b, 等虛空 旋復 諦思惟 字字悟眞實 *Taisho*, 18, 331a).

445. *TFI*, I (*Taisho*, 19, 369b) explains that *Khaṃ* is the ether *cakra* on the head, *Haṃ* is air *cakra* on the middle between eyebrows, *RAṂ* is fire *cakra* on heart, *Vaṃ* is water *cakra* on the navel, *A* is earth *cakra* bellow waist.

446. *Taisho*, 19, 333c.

447. Ibid., p. 333c.

448. For this, see Moo Saeng Ghim, "The Historical Development of the Worship on the six-syllabled *mantra* and its Feature (六字[illegible]의 발달과 그 특징, *Yugjajinun shinangeui shajug jungaewa geu teugjil*)," in *Studies in the Esoteric Buddhism in Korea* (韓國密敎思想硏究, Hanguk milgyoshashang yungu) (Seoul: The Korean Buddhist Research Institute of Dongguk Univ., 1986), pp. 551–608.

449. *Hien-mi-yuen-thang-chang-fo-sin-yāo-tsi* (顯密圓通成佛心要集, A compilation of the essential summary of the combined way of Exoteric and Esoteric Buddhism for attaining Buddhahood) (*Taisho*, 46, 989–1007) compiled by Tao chan in AD 960–1127 explains in the second part (the summary of the practice of Esoteric Buddhism, 密教心要) of it that the combined practice of the six-syllabled *mantra* and the *Cundī mantra* is the most essential in the practice of Esoteric Buddhism; *Karaṇḍavyūha* (*BST*, 17, 301) gives the *Cunda mantra* in the later part of it as a assisting *mantra* of the six-syllabled *mantra*.

450. For this, see *Taisho*, 20, 1077–1079. These texts are translated or compiled by Subhakarasiṃha, Vajrabodhi, Amoghavajra, in eighth century AD.

451. The name of the Buddhist sect is "Korean Buddhist Jingak Order" founded in 1947, which has several hundred thousands of followers, and its own many welfare organizations, including a University.

452. This meditation has been developed from the traditional method of the *Yuj* in Korea. And in this meditation the *nyāsa* of six-syllabled *mantra* on the six part of body is also

related to the Five Vital Organs and the Six Viscera in the body, which may be influenced by the Taoism in China.

453. The master Hoidang says that whenever one recites the six-syllabled *mantra*, Mahavairocana Buddha always preaches secretly all the *dharmas* and have the one realize himself the profound and subtle significances of the *dharmas* in his mind.

4

The Doctrinal Position of Mantra in Esoteric Buddhism

1. The Basic Theory of the Mantric Practice

The mantra is mainly used in *japa* and yoga practices. The *japa* means the recitation of mantra, while the yoga is to concentrate on the mantra in the practice of mantra. However, *japa* and yoga are not definitely separated, because the *japa* (念誦) means actually a meditative recitation of mantra. The object of the recitation of mantra is the sound which the mantra contains, the main object of the meditation on mantra is the significances which are symbolized by the mantra. Thus, we have seen that the sound and symbology of mantra are two frames by which the mantra really works. In this respect, it is necessary to discuss about the sound and the symbol in some detail. At first, we will discuss the general theory of the sound and the symbol in the religion, and will consider how these theories are applicable to the function of mantra.

a. *The Theory of Vibration*

Each mantra is constructed with a combination of sounds generally derived from the fifty letters of Sanskrit alphabets. Sounds are vibration which give rise to definite forms. Thus, each mantra consists of a sort of vibration which bring forth certain power. So, what is the sound? where does the sound come from and where does it go? It is said that subjectively,

sound has been defined as "what is heard with the ears" and objectively "a mechanical disturbance from equilibrium in an elastic medium."[1] And it is also observed that "sound is the disturbance of atomic equilibrium, rupturing of atomic corpuscles, and the substances thus liberated are expressed in etheric flow."[2] This is a definition of sound according to the physics. The physics of sound has its origin and ultimate limit in the theory of vibration. Within the limits of the theory of vibration, the whole of the modern physics of sound is imprisoned. It can be stated either that vibration is the cause of all sounds, or that all sound is product of vibration.[3]

We are living in the sea of sound[4] by which we are influenced very much positively or negatively. Sound has many vital functions in various patterns of our life. For, it appears that we need a certain amount of sensory stimulation to remain sane,—a familiar example is Arctic hysteria, a result of silence and isolation,—thus in every day life we live in a world of natural and human noise, somewhere between the extremes of utter silence and sharply imposed rhythmical stimulation, the natural and social co-ordinates of our existence.[5] The beautiful natural sounds give us a pleasing feelings, but the noisy sounds disturb our life very much. The sound force, or sonic energy have been able to invent many sonic items of human utility. The sounds are also endowed with psychic potentiality. Many of us surely have come across such potential sounds which are felt apart from the daily average reactions in case of heroic music and devotional songs. Besides, the language or the poetry are possible through the function of sounds. In this regard, from the ancient time, various sounds have been used in human life, who had a limited vocabulary for exchange of thoughts, ideas and to conversations. At that time, the sound of percussion is a primary and elemental phenomenon, because the percussive sounds are the easiest to make, and most obviously possible.[6] Thus, in shamanic rituals, there were always some instruments which, in one way or the other, are able to establish contact with the "world

of the spirits."[7] They are all percussive devices or instruments, because there is significant connexion between percussion and transition.[8] In this case, the percussion can be understood as the sort of sound produced by instruments just like drums: step-fronted and containing a wide range of audible acoustic frequencies with especially high amplitudes in the lower frequencies. Thus, rhythmical drumming of a particular sort produces striking abnormal psychological states which should repeatedly become associated with religious behaviour.[9] Because a wide range of frequencies stimulates the whole basilar membrane of the ear, transmitting impulses along many different nerve pathway to effect a larger area of brain than would be a note of a single frequency.[10] From this point of view, it is clear that this rhythmical percussion indicates that some universal psychological or physiological mechanism is at work.[11]

(i) *Sound and Music*: The rhythmic stimulation is worldwide phenomenon. That certain rhythms are pleasing perhaps means no more than to say that there are correspondences between external and internal rhythms. In other words, the external rhythmic stimulation affects the natural brain rhythms, thus giving rise to pleasing feelings, or in certain case, even to abnormal psychological state.[12] In this way, speech and music basically can be used to produce similar psychological states, because, in part, they derive from a common neurophysiological base, the structure of the brain.[13] The music is a ordered pattern of sound which tend to be rhythmical, being man-made. Music also forms a logical and direct tie between the movement of the world and the movement of our soul.[14] There is certain affinity between us and music's harmonies and rhythms, thus it has indeed the power to induce certain conditions of mind. That is why that music has been used in the religious ritual, sometimes with the dance, from very ancient time. The religious ritual is a typical form of a social life of human beings. Most of social activities of the life are symbolized through the religious ritual performances, we can see references to this

case in many anthropological studies. The acts of making specific sounds comprise particular societies and individuals. The performance of specific sounds constitutes the conditions of specific cultures. Because sound identifies and gives shape to social values and structures. Thus, the performed sound permits an evaluation of technology of modern society, or expresses the violence of transition and cosmic disintegration.[15]

From the foregoing passage, we cannot deny that the music has certain cosmic significance and power. Music can render service in two areas: in building up community and in changing and energizing attitudes that lead to action.[16] Apart from this, music can be termed a yoga. When we understand yoga as the integration of the body by posture (*āsana*), controlling of emotions and senses by regulating the breathing (*prāṇa*), and unification of the mind and controlling the imagination by meditation (*dharaṇā*), the music can achieve these effects, but in a more dynamic fashion, thus adding dimensions that are not available to yogic techniques.[17] The combination of the rhythm (*tāla*) and melody (*rāga*) which are two main aspects of music, is a feast for the mind and the imagination. When the rhythm is measured and controlled in repetitive patterns the body can be vibrated and held in a dynamic equilibrium. Melody evokes the emotions and creates a mood. It is capable of summing up all the delicate shades of feeling. Thus music, man and universe have a tonal bondage of peace and spirituality. These are all harmonized through the vibration of sound. This means that the power of music can make our whole being resonate with the melody of our lives that will merge with the eternal harmonies.[18] Here it is safely said that there originally is a potential magnitude of cosmological music which is inaudible, but its symbol is audible. This symbol comprises the notes or sounds that man chooses from the profusion that the cosmos places at his proposal.[19] Along with the music, poetry is also a product of sound. Most of all the musical songs come from the poems which has its own

rhythm. The poetry is often regarded as an expression of the poet's mind, or as a unique experience of the reader. Thus, the poems have their own rhythms which stimulate the emotional rhythm of the readers or hearers. In this way, most of the mantras are expressed in a poetic form, although they are not exactly poems.

(ii) *Sound and Vibration*: In the foregoing passage, we have noticed that sound does have a definite and predictable effects on the human psyche and body. This is because of the sound vibration that exercises influence on the mind and body. In the physics, the sound is the product of vibration. This may mean that the sound is limited by the physical vibration. Thus, the physics of sound has some inadequacies.[20] The Indian metaphysics assert that a sound is never lost, it is deathless and eternal. It gives the answer to which the modern physicists fails to find, about "where does the sound ultimately go?" The answer is that sound is absorbed in the element of *ākāśa* or *vyoma*. The *ākāśa* is an element in itself, which pervades the universe, and coheres every object in the universe. The *ākāśa* not only pervades and coheres, but also invades and inheres. It is space which can neither be seen nor touched nor smelt. It is considered even a mental idealization which exists so long as mind exists. Thus, the *ākāśa*, the space is infinite and endless so long as the mind exists.[21] Therefore, every sound is in the record of *ākāśa* indelibly impressed, in other words, *ākāśa* is the home of all sounds.[22] The Indian metaphysics also regards what we call "vacuum" as really a plenum instinct with the most powerful and subtle energy as yet undetected by modern physics. Hence, the theory of vacuum as destructive of sound must stand condemned.[23]

As we have seen,[24] at the very dawn of philosophic speculation in India, the Mimāṃsa school of thought regarded sound (*śabda*) as eternal. All sounds must be in the shape of some alphabet or other. This sound is manifested by certain effort. A group of this sound, or alphabet gives rise to a unit of word. The meaning of the

word is that which is expressed by it. When the group of sound is manifested by correct utterance, the meaning of the word is revealed. Because the sound of the word and the meaning of the word are interconnected. Thus, the word has the eternality that belongs to *ākāśa*.[25] The concept that sound is eternal, succeeded to the grammarians. The grammarians, however, advanced the theory of *sphoṭa* which is the essence of sound or indivisible word unit over and above the sound, but is merely manifested by the external sound (*dhvani*).[26] However, the purpose of the grammarian lies in securing liberation through the correct use of words. The liberation is the identification with the Divine-Word, the *Śabdabrahman*. And the method is *śabdayoga* which is a kind of meditation aimed at raising the level of consciousness to the highest stage of the Word, *Śabdabrahman*. This practice is a withdrawal of sequence from the audible sound to the subtlest consciousness of sound.

The Tantra modifies this theory of sound and applies it to their doctrine and religious practice. It assumes that

> The movement which has produced the word shows itself or is represented in us in miniature, in the production of the sound. The process of the production of the sound is epitome of the notion as it were of the cosmic process of creation. The same process which underlies the cosmic creation manifests itself in us in every case of productions of sound, so that the genesis of sounds is not to be taken as imaginary but a real symbol of the creative process. The Mimamsakas regard *sabda* and *artha* as mere inanimate or *acetana*. So the eternality there, was without any notion. But Tantra asserts that it is the spirit or intelligence which realizes itself as the *sabda* and *artha*, mind and matter.[27]

Therefore, Tantra considers that Word (sound), divine energy, and consciousness are different names or aspects of the same reality which is all this at once.[28] All the stages, generally the four stages, of the Word corresponds to the levels in the cosmic evolution of consciousness. According to the Kāśmira Śaivism, the supreme Consciousness, Śiva has

two aspects, the primary transcendental principle (Śiva), where Śiva is united with Śakti, and the manifesting principle (Śakti) where Consciousness is with Word. In other words, the primary stage where pure Consciousness would not yet be a Word, a realm beyond the Word, is an inconceivable point where the Word would emerge from or be reabsorbed into silence,[29] while the manifesting stage is the process through which the consciousness of Word manifests itself. Thus, these two aspects are usually symbolized by the Light (*prakāśa*) and Vibration (*spanda*).[30] Thus the primal sound-vibration, gradually condenses, and passing through an initial "resonance" (*nāda*), becomes a drop (*bindu*) of phonic energy, divides, and subsequently gives birth to the *matrix* of the phonemes (*mātṛkā*), then to the phonemes themselves (*varṇa*), and to word.[31] This is called the primordial cosmic vibration (*spanda*),[32] where various vibrations are manifested from, or are reabsorbed to. This process of both manifestation and absorption exist in us in the same way. Here we notice that the vibration means the creative activity of the universe, not the physical vibration.[33] In this case, modern physics tries to recognize this kind of notion of vibration. For example, one physicist says: Modern physics pictures matter, not as passive and inert, but as continuously dancing and vibrating. This is very much like Eastern mystics's description of the world. Both emphasize that the universe has to be grasped dynamically. Its structures are not static, and rigid ones, but should be seen in terms of dynamic equilibrium.[34]

Buddhism which has given the doctrine of Voidness (*śūnyatā*), refuses the reality of sound, but it does not deny the whole aspects of sound. Buddhism perceives that the letter (sound) explodes from the emptiness (*śūnyatā*) rather than originating from *Śabdabrahman*.[35] This means that the Buddhist philosophers reject any kind of first cause and therefore, think the letter to be uncreated,[36] existing according to natural principles and learned through insight. Buddhism has two faces on the letter,[37] refusal of the reality of sound and acceptance of the notion of the creative

vibration. The knowledge of the creative sound has been found in its last refinement in those school of Buddhism which have their philosophical foundation in the doctrine of the Vijñānavādins.[38]

Here, we can understand that the sound or the vibration exists as the creative activity of the universe in its highest, primordial level. They are not merely the physical sound-waves. Thus, in *Haṭha*-yogic and Tantric schools, we frequently find references to the sound of unobstructed cosmic rhythm (*anāhata-dhvani*), which a religious adept hears when his senses are purified, withdrawn from the worldly objects, and turned inwards.[39] Each of the physical sound-waves are a manifested form of the primordial vibration. In the other word, the physical sound-waves are the vehicles of the subtle sound, just as air is the vehicle of *prāṇa*.[40] In this case, we can see more accurately the birth of sound comes from vibration,[41] as an energy with creative, transforming, destructive and recreative power.[42] Because, the sound, before it sounds, is a vibration which shall be no physical sound per se, the first movement of the Consciousness. Thus, every creation is the result of the primordial sound-vibration. All the objects that we see and feel in this universe, from thought or idea to matter, are concentrated sounds or sounds of particular concentrations.[43] And the energy of sound-vibration has to be organized and channelized in particular ways to produce or create particular results.[44] It channelizes common experience that sounds of particular type and octaves induce particular moods of mind.[45] Thus, they are the result of the sound as primordial vibration.

(iii) *Mantra and Vibration*: The mantra is based on this theory of sound-vibration, or seminal sound. A mantra is a composition of certain letters arranged in a definite sequence of sounds of which the letters are the representative symbols of sound. Thus, to produce the designed effect, mantra must be intoned in a proper way, according to sound rhythm. Therefore, mantra-*sādhana* builds up on

the understanding of the vibratory character and connection between subtle and gross sound. It is a manifest experience in deeper meditation regardless of continent or school, from the older time to Buddhism.[46] In this regard, the practice of mantra has to do with the music, because the mantra has musical character or aspect.[47] Both of them are a necessary element of any ritual. The mantra cannot be explained wholly in terms of language, just like the music. And what is more significant is that the structure of the mantra, i.e., the structure of sound, both internally and in relation to each other, corresponds to musical structure.[48] It is a tradition in India to trace the origin of music back to the tonal recitation of the *Sāmaveda*, the ritual songs.[49] These ritual songs belong to the category of ritual sound that, in India, since Vedic times, has been called mantra.[50] In this way, Tantra regards the music as a product of the inner consciousness of an intuitively attuned person who then gives it a sound to communicate it to the world.[51] Because the Indian music is based on the same sound concept. The inner consciousness is nothing but the inner resonance (*nāda*), or the unperishable subtle sound.[52] Thus the music we create and enjoy is an attempt to approximate or reproduce these subtle sounds, that is heard inward by practitioners of *nādayoga*, the yoga of sound.[53] In this sense, the meaning of music does not depend upon any kind of verbal expression but in a very powerful experience one has had upon hearing it. Not all the words in an encyclopaedia could express its meaning. Thus, we can only concentrate on the sound of the music, and so we can be absorbed to the inner subtle sound, which results in making the mind integrated and wholesome. Hence, it is in some cases regarded as a kind of meditation. However, there perhaps, is the biggest difference between the practice of mantra and music. The practice of mantra depends on repetition, while music introduces the element of variation in repetition. In listening to music, one is still dependent on external sound (*dhvani*), a sound produced externally that causes a remembrance of an internal sound

(*nāda*), whereas in the practice of mantra one is immediately in tune with the source of music in the inner consciousness. Thus, in the music one hears a series of millions of sounds. While this by itself is a very desirable and enjoyable experience and must be appreciated, it cannot be strictly called a meditation because there is not one single object on which the mind is concentrating, as is the case with mantra.[54] Thus, mantra meditation leads to a completely different and higher level of concentration, or awareness. In this regard, music is said to be used as a assisting element of the practice of mantra. Thus, Indian musical instruments, i.e., mainly *vīṇā* and *sitār*, are used while chanting mantras to help the chanter keep himself correctly intuned.[55]

With regard to the musical aspect of mantra, it is necessary to discuss the pronunciation of mantra. It is said that the correct pronunciation of mantra is very important in the practice of mantra. Here must arise a question, that does the efficacy of mantra depend on the sound-vibration of the mantra? In other words, does the power of mantra comes from mantra itself? If the power of mantra depends on the pronunciation itself as a *japa*, there may occur some problems in the practice of mantra. At first, it may not always be possible to form the sound for correct pronunciation.[56] Moreover, we find different pronunciations of the same mantra in Tibet, Korea, and Japan.[57] This fact means that the power of mantra does not depend only on the correct pronunciation,[58] as in the case ordinary sound. Thus, we can infer that the sound-vibration of mantra does not indicate only the physical sound-waves the vibration in terms of materialistic science.[59]

Then does the power of mantra depend only on the mind of *sadhaka*? If so, there is no need of the mantra. Here we need to listen to a statement of Govinda, that "in case of mantric symbols, the subtle vibrations of sound play a very important role, though mental associations, which crystallize around them through tradition or individual experience, help greatly to intensify their power."[60] He further says that

the power and efficacy of mantra depends on the spiritual knowledge and responsiveness of the individual, and that the sound of mantra is not a physical sound (though it may be accompanied by such one), but a spiritual one.[61] In this context, we can understand that there is a need of mental act in the working of mantra, such as faith or devotion, and experience of the adept. Without the mental act, the mantra cannot operate. But this does not mean that the mantra is effective only according to how much faith is put into it. Because there is an actual interaction between two spiritual powers: that of mantra and that of the mantrin. What is the relationship between the two spiritual powers?

(iv) *Mantra as a Primordial Vibration*: The mantra can work through the combined operation of the vibration of mantra and that of the mind of mantrin. In other words, the efficacy of mantra depends on the harmonious cooperation of form (sound and rhythm), feeling (devotional impulse: faith, love, veneration), and idea (mental association: knowledge, experience) which arouse, intensify and transforms the latent psychic forces (determination and conscious will-power are only small fractions of them).[62] One who is perfect in his concentration, in his faith and in his knowledge, cannot fail to achieve liberation. Here, we must recall the theory of *japa*. There are four kinds of *japas*, from audible to mental. Of them the mental *japa* has been considered to be the superior. As we always know, the *japa* is not merely recitation, but meditative recitation. From the theory of *japa*, we can say that the vibration of mantra is closely related to the vibration of the consciousness of the mantrin. It is true that a mantra consists of certain vibration. However, there are many levels of mantra, from empirical to metempirical.[63] The empirical mantras indicate the spoken (audible) and written (visible) mantras. The levels of mantra correspond to the levels of cosmic consciousness, or the vibration of the eternal sound. The empirical mantras are the sonic embodiments of the supreme nature of mantra, or the primordial vibration, that is, the metempirical mantra. As

we have seen, these mantras are the formal utterances declared to be mantra, revealed by the traditional texts and masters who are empowered to do so, that is, who are recognized as holding authority in this matter by the group to which they belong in Hindu tradition,"[64] or they cannot be made, but must grow, and grow only from experience and from the collective knowledge of many generations in Buddhist way.[65] Thus they must contain or are expected to contain the character of the vibration which the masters experienced. But they cannot operate themselves, but there must be some operator. Thus the mantra is sometimes compared with a magnified glass[66] or a sword.[67]

Here we recognize that there must be need of any mental act of a mantrin in operating the efficacy of mantra. True, subtle sound when conjoined with mental power may evoke dormant forces within the mantra-wielder's mind whereas, mental power divorced from subtle sound can in itself be effective, the reverse does not hold true.[68] Since the repetition of mantra in every activity, perception, breath or thought which arises within him while plunging in to the universal awareness of one's own true nature, that is not actually a mere repetition of mantra. The articulated phonemes are merely outer, gross manifestations of the phonemic energies held in a potential state within consciousness,[69] which may be both individual and universal. The mantras are merely outer and gross manifestations of the energies of vibrations held in the potential state of individual and universal consciousness. In other words, the outer forms of mantra are an expressions of the power experienced inwardly by the traditions and masters. Thus, empirical level of mantra is an instrument through which the individual consciousness is vibrated and atoned to vibration of the cosmic consciousness. Mantric practice begins at the individual level where mantras are recited in consonance with the rising and falling away of the breath. To be effective, the mantra and its component syllables and words must resonate with the force of awareness. The repetition

of mantra makes consciousness vibrate. Serving as a means of concentration, they free the mind of discursive representations.[70] Thus mantric energy is not to be sought in the actual sound or form of the mantra directly. The ordering of its phonemic constituents is merely a channel through which the yogi can tap the energy of his own consciousness. The mantra should be recited with the full force of awareness. It can only be effective when associated with the adept's consciousness. Because the mantra and the reciter of mantra must be rooted in the one conscious reality.[71]

The one consciousness in which the mantra and mantrin are rooted, is nothing but the universal consciousness, whether it is called as Śakti in Kāśmīra Śaiva system, or the true reality (*dharmatā*) in Buddhism. The mantras derive from the vibrational energy of the universal consciousness through which they are empowered to perform their function.[72] The mind of mantrin is linked with the universal consciousness through the depth-consciousness, and subconsciousness. Thus we can say that the vitality of the vibration is the power by which the mantras emerge from the emptiness of consciousness and are drawn back to it, along with the adept's mind, when they cease to exist as articulate sound.[73] In other words, the mantras have their origin in the very structure of mantrin's consciousness.[74] Hence, the mantra is one with the universal consciousness through which it is created and in which it leads the yogi to union the universal consciousness.[75] We can say in the other way that the mantra connects our peripheral consciousness with our depth-consciousness. Here, we must recall the statement "*cittam mantraḥ*,"[76] the mantra is consciousness, and "*mantratā* is *dharmatā*,"[77] the nature of mantra is the *dharma* itself. The fundamental base of mantra is the consciousness or the *dharma* itself which exist both in universe and within us. This nature of mantra is called metempirical or the highest level of mantra. And the external forms of mantra, or empirical mantra are the verbal

embodiment of the nature of mantra. Thus in its highest level, mantra is the primordial sound or vibration, because all the other mantras are derived from this primordial vibration.[78] And we can say that the power of mantra resides not in the actual sound produced but in the primordial sound which it represents, for then the equal effectiveness of such variants as *Oṃ, Oṅg, Hūṃ, Hūṅg*, etc., becomes fully explicable, and not in terms of faith alone.[79] The audible sound of any mantra becomes just a cause or a key role to vibrate (arouse and concentrate) the adept's consciousness. The processes of the *japa* are the processes through which the adept's consciousness (or peripheral consciousness) is reabsorbed into the universal consciousness (his depth-consciousness).

Therefore, we can conclude following way: The source of mantra lies in the primordial sound which is also the primordial vibration as the highest level of mantra. The outer forms of mantra represent (embody) the primordial vibration. The pronunciation of the mantra cause to vibrate the adept's (or hearer's) consciousness and to be reabsorbed into the primordial vibration. In practice, the correct pronunciation of mantra is an important act, but when the mental act is associated, the power of mantra actually works. However, here, the correct pronunciation indicates not the mere utterance of the phonemes of each alphabet in the mantra, but the reproduction of the vibration (rhythm and melody) of the whole sentence of the mantra. Thus, the vibrations of the mantra cause to arouse mental vibration which is just the *japa of upāṃśu* and *mānasa*. This mental vibration is not limited to the physical vibration, and is united with the primordial vibration.[80] Thus, the power of mantra comes from the primordial vibration.

b. *Mantra and Symbolism*

The other fact or with which the mantra functions is the symbolic aspect of mantra. We have seen that mantras have their own meanings which the adept must realize through the practice of the mantra. The meanings of mantras are

usually expressed not directly but symbolically. Even they have ordinary or literal meaning, the meanings are used symbolically to express the other meaning which the ordinary language cannot indicate. This symbolic aspect of mantra has been continued from the Hindu mantras[81] to Buddhist mantras.[82] But it can be said that Buddhist mantra lays emphasis on the symbolic aspect more than Hindu mantra does, because, as we have already discussed, the Buddhist mantra gives the more valuation to the meaning than to the sound.[83] Due to this reason, Buddhist mantra usually has used not only in the graphic form of mantra but has space of colour of the forms. Thus we will discuss this symbolic aspect of mantra in some detail, based on the modern theory of symbolism, and find out how the function of mantra is to be connected with the symbology of mantra.

(i) *Symbolism in Religion:* It is said that we should define man as symbol using animal (an animal symbolism).[84] The term "symbol" derived from the Greek in which denoted such tallies as the two halves of a broken coin which were exchanged by contracting parties, or any token which established a person's identity such as a soldier's badge or watch-word.[85] This term "symbol" came from the Greek verb *symbalon*, has long been the object of the most diverse definitions and interpretations.[86] Symbols are not created, but born out of life. They do not come into being like signs as a result of man's creative imagination.[87] Symbols cannot be produced intentionally. They grow out of the individual or collective unconsciousness and cannot function without being accepted by the unconscious dimension of our being.[88] Thus symbol is closely related to the unconsciousness.

Freud says that symbolism is "a topic connected with our archaic thinking—our basic language."[89] This is obviously due to the pre-conscious nature of the unconscious from which the symbol emerges. Thus the symbol, to him, is revealed in all spontaneous forms of expression, such as dream, fantasy, poetry, art, myth and ritual. But he regards, whatever its form, it is always sexual in content. Jung writes that "at the

very least the symbol is the expression of an essential part of the psyche," and that "this psyche, however, was unknown, for it is rightly called the unconscious."[90] Thus he defines the symbol as essence and image of psychic energy.[91] This symbol which the psyche creates are always grounded in the unconscious archetype,[92] and the archetypes are numerous, structural elements of the psyche, and possess a certain autonomy and specific energy which enables them to attract, out of conscious mind, those contents which are best suited to themselves.[93] What we call the unconscious has preserved primitive characteristics that formed part of the original mind.[94] This unconscious provides, as it were, the archetypal form, which in itself is empty and therefore irrepresentable, but from the conscious side, it is immediately filled out with the representational material that is akin to it or similar to it, and is perceptible. In other words, as soon as the collective human core of the archetype, which represents the raw material provided by the collective unconscious, enters into relation with the conscious mind and its form-giving character, the archetype takes on "body," "matter," "plastic form," etc., and it becomes representable, and only then does it become a concrete image—an archetypal image, a symbol.[95] However, one cannot arbitrarily make a (religious) symbol out of a segment of secular reality, not even the collective unconscious, the great symbol-creating source, can do this.[96] The symbols are born out of the collective unconsciousness, if somebody would try to invent a symbol, then it becomes a symbol only if the unconscious of a group says "yes" to it.[97] This fact shows that the symbol cannot be separated from certain tradition and culture, which are born of the individual or collective unconscious of a certain group.

Thus, the symbol is a kind of mediator between the incompatibles of the consciousness and the unconscious, between the hidden and the manifest.[98] It is also a psychic transformer of energy,[99] thus the symbols act as transformers, their function being to convert libido from a lower into a higher form.[100] Hence, C.G. Jung characterizes symbol as the

"psychological mechanism that transforms energy."[101] In his view, the energy is of two kinds, namely, instinctive and archetypal.[102] In the process of symbolization, the instinctive energy serves as the basic stuff which is sought to be transformed by the archetypal energy. Hence, we can say that symbols present an objective, visible meaning behind which an invisible, profound meaning is hidden. Here, it is very much worth noting that "our psyche is set up in accordance with the structure of the universe, and what happens in the macrocosm, likewise happens in the infinitesimal and most subjective reaches of the psyche."[103] Therefore, it is natural for the psychic process to correspond to the process of the universe. Due to this correspondence, the psychic processes are capable of being influenced and transformed with the help of the external process. In this context, with taking Cassirer's view, we can say that firstly symbols are transformative of the content of life, just like the function of art which is nothing but the stuff of life recast in symbols emanating from the spirit, and secondly as an emanation of the unity of consciousness or spirit and by helping in perception and cognition of the world, symbols show the way to reconciliation between the inner and outer, the subjective and objective.[104]

The symbols have been classified into various kinds. At first Fromm, after defining the symbol as "something that stands for something else," classifies the symbol into of three kinds, i.e., the conventional, the accidental, and the universal, of them the third one is actually the symbol, while the others are usually included in the category of signs.[105] The universal symbol is called a condensational symbol, the others are named referential symbols. The referential symbol grows with formal elaboration in the conscious, while the condensational symbol strikes deeper and deeper roots in the unconscious.[106] Langer, although she also distinguishes symbol from sign, says two symbolisms, that is, discursive symbolism[107] and presentational symbolism.[108] The discursive symbolism is the language proper, whereas the presentational symbolism means the other symbolic elements which cannot be presented by the

language proper. However, the discursive symbolism of Langer can actually be the symbol, when we understand her statement that the symbols are the means by which we do the thinking and refer to the object without requiring its actual presence. Otherwise, it cannot be the symbol proper, but the sign according to Erich Fromm. In this context, Jung gives two kinds of symbols, viz., natural symbol and cultural context.[109] The religious theory and ritual construction are usually included in cultural symbol. Thus, they are interpreted within the historical and cultural tradition. Because each cultural tradition has different classes of experiences out of which the symbols are born. Then what are the general characters of symbols?

The symbols, first, point beyond themselves to something else,[110] which is an inner experience, or a eternal truth which cannot be approached by other means. "Thus, symbols do not denote things which are already understood, but attempt to push forward the frontiers of knowledge and to grasp the reality of things, the real nature of life, the stuff of existence itself. They push beyond the frontiers of empirical objectivity and seek a subjective appropriation of the transcendent."[111] A symbol is able to refer to a variety of things at different times and places. It has a one-to-many relationship in the sense that it is capable of new applications and evocative of new insight.

Second, the symbol participates in that to which it represents, just like the flag participates in the dignity and power of a country.[112] The symbol conceals its aim in a double intentionality. The literal and manifest sense then points beyond itself to something that is like "cow" which means symbolically wealth, posterity, motherhood, and life itself which are derived from its activity of giving milk.[113] Here it is not the word "cow" that is the symbol but the total reality of the cow and its role in man's life.[114] The symbol is again the movement of primary meaning which makes us participate in the latent meaning and thus assimilates us to that which is symbolized without our being able to master the similitude

intellectually.[115]

Third, a symbol opens up levels of reality which are otherwise closed for us.[116] For example arts create symbol for levels of reality which cannot be reached in any other way. Fourth, symbols direct our manner of thinking about the objects.[117] If, for example, Buddha is said to be a good father of all beings (四生慈父), then the care and concern and benevolence implied by the symbol directs one's orientation towards life. Further, symbols operate at the level of the subject and not at the level of objects. Symbolic discourse is rooted in human experience as subject and results in deep psychological change.[118] Thus a symbol not only opens up the inner element of reality but also opens up the inner dimensions of our soul which correspond to those elements.[119] Symbols influence of a man demanding a realization of the eternal truth.

Fifth, a symbol cannot be produced casually or intentionally nor can it be formed or established by legislation.[120] Symbols are born out of life and are built into man's experience.[121] And the symbols are not permanent. A symbol comes into origin in a natural way and gradually becomes so interlinked with the reality it stands for that it becomes difficult to discard the symbol without discarding the reality. But sometimes, situation takes a turn and the symbol fails to evoke any response and it dies a natural death.

After understanding the general character of symbol, we will come to discuss religious symbols. The symbol in religion is not different from the general symbol, but it has some of its own features. Religion in its teaching as well as in its ritual, speaks in a language different from the one we use in our daily life, that is, in symbolic language.[122] In societies where the primary concern was with understanding inner experiences, symbolic language was not only spoken but also understood.[123] Thus one could say that all research undertaken on a religious subject implies the study of religious symbolism. The term "symbol," in the terminology of the science of religion, is even commonly reserved for religious facts whose

symbolism is manifest and explicit.[124] In short the religion in its theory and ritual construction consists of various symbolic expressions.[125] Tillich says that all of religious symbols have two fundamental levels, namely, transcendental level and immanent level.[126] The former is the level which goes beyond the empirical reality we encounter, such as the main conceptual object of the religion, God and Buddha, etc., and their character and activities. While the latter is the level which we find within that encounters with reality, such as ritual elements and visible objects of worship. Eliade suggests six kinds of religious symbols.[127] Of them, we must pay our attention more to the capacity of the symbol to express the contradictory aspect of ultimate reality, and the existential value of a religious symbol. In this regards, Tillich says, "Religious symbols are double edged: They are directed towards the infinite which they symbolize and towards the finite through which they symbolize it. They force the infinite down to finitude and the finite up to infinite. They open the divine for the human and the human for the divine."[128] The symbols are the bridges through which the infinite and the finite are interconnected. In this sense, the symbolizing things are visible, concrete, and the symbolized things are unknown, abstract, and the process of symbolization, the symbolizing things become identified with the symbolized things. Hence the understanding of the religious symbol leads to a new appreciation of the profound and significant wisdom expressed by religion in symbolic language, which opens up the levels of the infinite world.

Therefore, the religious symbol has certain functions.[129] As we already have seen, the basic function of the symbol is the representative function. Among those functions, religious symbol especially can express the emotional feelings which come from any deep devotional state. This function of symbol leads to express one's faith in the divine reality, which is something more than a cognitive belief. From this representative function, the symbol has the function to let us realize the levels of reality which, otherwise, are hidden and

cannot be grasped in any other way. In short, the religious symbol opens up at first one's inner mind, and makes one realize the eternal truth, that is, every symbol has two-edged functions: it opens up the human mind, and it opens up the reality.

(ii) *Mantra as a Archetypal Word Symbol:* Mantra is a language, but it is not a ordinary language. It is a special language. There has been long arguments as to whether mantra is language[130] and whether mantra has meanings.[131] However, it is generally accepted that the utterance of a mantra is a particular "act of speech." Thus the mantra has been considered as a performative and transformative utterance. Mantra is the speech of religious ritual and exhibits transformative power through a symbolic process in which both the utterance and world in which it circulates are effected.[132] Mantra effects as a transformation of self and world in a symbolic process.[133] Because it points beyond itself to reveal structures of reality not outside the ritual experience, functions as intermediary between ordinary and extraordinary cosmic perspectives, and discloses the nature of man's relationship to the cosmos.[134]

Mantra is a verbal symbol.[135] As we have seen, there are considered three symbolic ways with which the eternal truth or *svadevatā* are symbolized, namely, verbal (字), any object (印), and image (形) in Esoteric Buddhism.[136] And the verbal symbol has two elements, the sound and the meaning.[137] In this case, the sound actually represents the meaning, but when the sound has written form, the verbal symbol, or mantra is classified into three elements, that is, sound (音), meaning (義), and written form (形),[138] according to a word which consists of its sound, written form and meaning. And these three elements are related with the three symbolic forms of *devatā,* respectively, the verbal (字) and the sound (音), the object (印) and the meaning (義), and the image (形) and the written form (形).[139] However, any ordinary words or letters become the actual verbal symbols or true mantras, when the ordinary words

(letters) symbolize the eternal truth or *svadevatā* by the power of *Tathāgata* who has the authority to symbolize the *svadevatā* with the letters, due to his accumulation of merits for the numerous long time.[140] Then, we must mention here that mantra as a symbol has two levels, i.e., an essential symbol and subordinate symbol.[141] The word *mantra* itself is a symbol word which represents the eternal truth,[142] and the word *mantra* indicates certain formulas which symbolize any kind of subtle meanings,[143] for instances, *Gāyatrī* mantra, six-syllabled mantra, etc. And the letters are any detailed, concrete form of the former. In other words, the former is the symbolized content in the letters.

As we have seen, all the symbols are born out of life, the unconscious experience which is the universal basic ground of all the cultural traditions. In this sense, the verbal symbols are also spontaneous expressions coming out of the deepest region of human mind which experiences the presentiment of higher state of existence.[144] In other words, mantras are the expressions of direct experience, and as such they are capable of evoking similar experiences in those who know how to handle the symbols and to open themselves to the subtle meaning which is a connection with the experiential background with its emotion, religious, and cultural aspect, associations and subtle allusions, especially those related to the realm of sacred, transcending our finite sense-perception or mundane linear logic.[145] The mantric symbols are the condensation of the essential experience and knowledge acquired in the course of training. In this context, mantras as symbols have been born out of the heart of the seer, cosmic consciousness and the *Tathāgata*, who each is a representative of the collective unconscious experiences in each tradition,[146] which have experienced the eternal truth. From this point of view, we can suggest that mantra is a kind of archetypal symbol.[147] This clearly means that the experiential energies which have been generated by a succession of yogins' meditative practices throughout centuries, give birth to the mantras which also in their turn have the power for

the practitioners to re-experience that of the yogins.[148] In this sense, at first the symbol of mantra in its highest level captures the eternal truth or entity, and the various formulas of mantra represent each an aspect of the eternal entity. The complex structure of the world articulated in Vedic mantras is a primordial truth to be re-enacted in the sacrifice, and there is *ṛta* and *satya* as the primary source of power behind mantras' ability to protect and defend.[149] The *sphoṭa* and *Īśvara*'s consciousness are symbolized in mantra.[150] The highest consciousness of Śiva and Śiva's energy is represented in mantras. Mantras are the manifestations of the preachings of *Dharmakāya*,[151] because the *CMS* declares that various and common truths (*saṃvṛtisatya*) are all symbols of *dharmadhātu*.[152] From this point of view, mantras are considered to symbolize each of the power any deity which embodies an aspect of the universal truth or entity. Whether the deity is a embodiment of the universal energy or Śiva's energy in Śaivism,[153] or is a personified body of the forces emanating from the certain energy generated by mind in Buddhism,[154] the symbols of mantra represent any power of the deities. Here we see twofold character of the symbol of mantra.[155] The symbol, inwardly, represent the true nature of human being's mind, and in the same way, it symbolizes, outwardly, the characteristic of a deity which is a embodiment of certain force of the mind. However, the mind and deity are not different, but the deity is an objectified force of the universal unconscious which pervades both in the mind and the world. Therefore, the practice of mantra, that is, the concentration on or recitation of the mantra, leads the practitioner to evoke the deity symbolized in the mantra, and to realize the true nature of his mind to be identified with the deity.

In this sense, it is said that the symbols of mantra are introjective, while other ritual symbols are projective.[156] In the latter, a convenient model is formed in the outside world so as to serve as the medium, in terms of which a certain phenomenon could be explained. Whether representing mighty cosmic principle or feeble psychological facts, symbols

of this type are tangibly present there in the model. This is possible due to it adopting a concrete medium for its exposition. But the same is not the case with the symbols of mantra, their medium is subtle. They seek to render the structure of the world into words.

As the symbol participates in that to which it represents, mantras also take participation in the meaning or power which they symbolize. From this point of view, the mantra is just identified with the symbolized one. Thus Eliade says that the mantra is simultaneously symbolized reality and the symbolizing sign. Since symbols still keep their contact with the profound source of life,[157] the symbolizing sign is always identified with the symbolized reality. Thus, mantra is just treated as the deity or the entity which it symbolizes, in the actual practice. The mantras represent actual feeling, emotion, deep experience of the deity which is just objectified force of our inner true mind, because they have a special type of meaning which has been called "emotive meaning."[158]

A symbol is the way which makes the infinite live through the finite. In this case, the finite is one, while the infinite has numerous meanings. As Tillich writes that symbols force the infinite down to finitude and the finite up to infinite, the mantra makes the adept enter in the infinite. This means that the practitioner can experience eternal stream of life of the infinite through the finite, the symbol of mantra. Because the World speaks or reveals itself through the symbols,[159] and that which is the true ultimate transcends the realm of finite reality infinitely,[160] which is the symbolic sign. We live just in the sea of symbols. Everything is a symbol in the world,[161] because the symbolic relationship is characteristic of all reality.[162] What appears is not everything but points to something beyond its appearance. It has two aspects within the same reality. Man's experience of himself is a symbol-experience. The psycho-somatic appearance, the body, is the symbol of man himself.[163] The body is not the man but is the outer appearance of him. When we look at something, we do not look at it from the level of essence, from the

ground of "being," but just outsets of it, which are becoming of it. The outsets of something are only the aspects of the thing, but they symbolize the things. Thus the symbol contains a part of the symbolized one and through it one is led to perceive the essence of things. Just like it is because of the ontological unity of the whole man that the essence of man appears also in each part of the body, the essence of something pervades in the all parts of the thing, and thus the parts also comprise in themselves the whole.[164] Mantra represents the numerous aspect of the entity, the infinite. Thus through the mantra, we can experience the infinite which is symbolized in the mantra.

In the mantra, we "subject" ourselves to the powerful aspects of our inner life by opening ourselves and identifying ourselves with them.[165] Mantras are not only the product of direct experience, but the means by which this experience can be recreated. In other words, mantras are means for arousing and concentrating on already existing forces of the human psyche. The mantra thus connects our temporal consciousness with our depth consciousness, that is, unconsciousness which represents the totality of our past collective experiences. The mantras as the symbol operate to cultivate the inner true mind of the adept and to let him realize the infinite world.

In foregoing passages, we can notice that the mantric symbol is closely related to the human mind. Here we must at first understand the relationship among the mantra, the deity and the adept's mind. The mantra is the spontaneous expression of the unconscious experience of the innate divinity in human mind. Thus mantra is the visible verbal form which symbolizes the power of the deity. In this case, the deity is an embodiment of the human innate divinity which pervades, being not limited in human body, in the universe. Hence the deity is sometimes considered as the celestial being, but it is not actually separated from the human innate divinity. Due to this reason, there are many practices to attain the enlightenment of the innate divinity without

the mantra or the concept of deity. But the Mahāyāna Buddhism, especially the Esoteric Buddhism also thinks out many deities,[166] namely, Buddhas, *Bodhisattvas*, and the other protecting gods, in order to approach to the innate divinity. Mantras are just the verbal symbols of the deities, which are, not being arbitrary inventions, the spontaneous expressions of the direct experiences of the innate divinity by the masters who are considered to have the authority to do so in their societies or traditions. The contemplation of the indwelling deity, or embodiment of our innate divinity forms the very foundation of mantric yoga aimed at the swift attainment of Enlightenment.[167] Through the contemplation on the mantra, i.e., its sound and meanings, the practitioner realizes the power of deity symbolized in the mantra, and thus he eventually experiences his innate divinity.

The mind which contemplates the mantra is the temporary or consciousness mind, which is impure, but after being purified through the concentration, is absorbed into the pure innate divinity symbolized in the mantra. Here we can notice that the intention of devotee's mind is necessary to operate the mantra. The concentration on the mantra, in this case, means the realization of the meanings symbolized in the mantra. This realization of the meaning of the mantra actually leads the adept to realize his true mind to be identified with that of the mantra. Because the meanings of the mantra is just manifestation of the true innate mind. Thus, it is said that what makes the mantra "works," is the union of the consciousness of the *sādhaka* with the Consciousness which manifests in the form of the mantra.[168] We must remind, in this context, that the mantra consists of the sound, meanings, and word form. With having this fact, we can say again that the efficacy of mantra comes from the union of the sound and idea through the knowledge of the mantra and its meaning. In other words, the thought-force of the *sādhaka* combined with the sound-force of the mantra makes the mantra works.[169] Because the sound captured in the mantra, which is transformed into dynamic force in the

sense of a deeply felt emotion, makes the practitioner call up the inner image.[170] In shortly, the devotee's mind touched by the dynamic sound-force is directed inwardly, and makes the innate divinity flow out of work.

From this point of view, the mantra and the deity are in fact superb psychological means of achieving direct intuitive realization of the divinity within our mind. The mantra as a vibration has its inherent power, but the power only remains as a instrument without corresponding power of the devotee's intention of mind. The power of mantra gives the effect only when the power of our mind corresponds with that of mantra. In this regard, it is said that the effect of mantra occurs psychologically. But we conclude safely that the effect of mantra comes from the combined operation of the vibration of mantric-sound, the meaning symbolized in the mantra, and the mental effort of the adept.

2. The Outline of Esoteric Buddhism

a. *Definition of Esoteric Buddhism*

The term "Esoteric Buddhism" is so far not well defined word. There are many synonymous words which have been used in this case, such as Buddhist Esoterism, Tantric Buddhism, Buddhist Tantrism, or Vajrayāna, Mantrayāna, and so forth. However, these terms are not the same, but have their own particular etymological meaning, and limited usage. The Tantric Buddhism came from the term *tantra* and Buddhism. The term *tantra* is very complicated word which implies various meanings.[171] Because this *tantra* was derived from the root *tan* (to spread), or *tantri* (origination or knowledge) which is the modified form of the *tan*.[172] Thus, this word has been used in diverse meanings such as esoteric yoga, hymns, rites, rituals, doctrine, science and even law, medicine, magic, and so forth.[173] From these etymological meanings, there is a wider connotation of the word *tantra* to mean any "expanded" literature which deals elaborately with any department of study either in a theoretical or in a

practical manner. But the word *tantra* usually has been used especially a limited connotation as an esoteric literature of a religious and practical nature, i.e., a practical esoteric science.[174] And from this word, there comes out such word Tantric, the adjective of Tantra, Tantrism which is a doctrine or religion based on the *tantra*, and Tantrism which is a mother-like thing that gives the birth to the *tantra*.[175] Thus, both Buddhism and Hinduism has Tantric aspects and their literatures which have the aspects.

The Buddhist literatures which were generally composed, after the later of the eighth century, were called as Tantras,[176] instead of as Sūtras which was used to name the literatures before that time.[177] The Buddhist Tantras of which primary concern is not to establish a definite system of metaphysical thought, on the basis of the Mahāyāna principle, dictate practical method for realization of the supreme goal.[178] Thus, Buddhism which is based on these Buddhist Tantric literatures began to be called Tantric Buddhism or Buddhist Tantrism by the Western scholars.[179] The Tantras which have various contents, are analysed into three elements, that is "(1) the unsystematized metaphysical fragments taken from Mahāyāna Buddhism and also from cognate Hindu thought; (2) a Tantric theology, which though substantially the same as found in the Hindu Tantras, utilized relevant later Mahāyāna ideas; (3) practice."[180] Alex Wayman agrees with this opinion by saying as follows:

> The Buddhist *Tantra* incorporated a large amount of mystical ideas and practices that have been current in India from most ancient times, and preserved them just as did the Hindu *Tantra* in its own way, while both system had mutual influence and their own deviations. The Buddhist *Tantra* is deeply indebted to certain later *Upaniṣads* such as the *Yoga Upaniṣad*, which were probably composed in the main form about first century BC to the beginning of the Gupta period, and which are a primitive kind of Hinduism. But these mystical practices were so thoroughly integrated with Buddhist dogma, that it is a most difficult matter to separate out the various sources of the Buddhist Tantra.[181]

In this respect, it is said that Tantric Buddhism has its own characteristics, that is to say, (1) its systematic emphasis on the identity of the absolute (*paramārtha*) and the phenomenal (*vyavahāra*) world when filtered through the experience of *sādhanā*, (2) the type of a universal-model of reality is the one, but it is to be grasped through a process of conceptual and intuitive polarization. The poles have activity and passivity, and the universe works through their interaction,[182] (3) the methodology: the psycho-experimental interpretation of non-Tantric lore, which means "given to experimental with one's own mind,"[183] thus their claim that they provide a shortcut to redemption.[184] However, Tantric Buddhism has been misunderstood by the Western scholars for long times,[185] mainly due to its contents of sexo-yogic practice,[186] and at the same time has been advocated mainly with its symbolic and practical aspects.[187]

However, there are some different views about the relationship between the Buddhist Tantra and the Hindu Tantra. Guenther says:

> The word tantra is used differently, and hence does mean different things to Hindus and Buddhists. This is also borne out by the underlying metaphysics so that Buddhist and Hinduist Tantrism are quite distinct from each other, any similarities are purely accidental, not essential. Hinduist Tantrism, due to its association with the Sāṃkhya system, reflects a psychology of subjectivistic dominance, but tempers it by infusing the human with the divine and vice versa; Buddhist Tantrism aims at developing man's cognitive capacities so that he may be, here and now, and may enact the harmony of sensuousness and spirituality.[188]

This view has been shared with Bhattacharyya and Govinda. Bhattacharyya says:

> The Buddhist Tantras in outward appearance resemble the Hindu Tantras to a marked degree but in reality there is very little similarity between them, either in subject matter or philosophical doctrines uncalculated in them, or in religious principles. This is not to be

> wondered at, since the aims and objects of the Buddhist are widely different from those of the Hindus.[189]

Bhattacharyya's view is supported by Govinda who counts the using a language of symbolism and the belief in a large number of gods and goddesses by whose favours the devotees were expected to attain *siddhi* or perfection.[190] He again explains the Buddhist Tantra as:

> invariably of mystic nature and tries to establish the inner relationship of things by way of spiritual exercises, in which *yantra, mantra* and *mudrā*, the parallelism of visible, the audible, and the tangible, unite the powers of mind (*citta*), speech (*vāk*), and body (*kāya*), in order to realize the final state of completeness and enlightenment.[191]

In this context, another scholar suggests, after saying that the Buddhist Tantric method is a direct challenge to the Hindu Tantric method, an alternative explanation of *tantras*, namely, that "They truly represent a continuation (*tantra*) of process of deconstruction of absolutistic metaphysics as embodied in the Buddha's own doctrine of non-substantiality (*anatta*), faithfully adopted by the major philosophers of both Theravāda and Mahāyāna schools."[192] With this preliminary view, he insists in following manner:

> The paradoxical statement in the Buddhist *Tantras* do not have the same implications they carry in the *Hindu Tantras*. The Hindu system of thought, as is well-known, emphasizes the idea that ultimate truth transcends linguistic description. Thus a statement appearing in the form of assertion-negation-assertion, if it were to occur in the Hindu *Tantras*, would mean that the first assertion refers to the empirical or the worldly, the negation is a rejection of that empirical reality and the second assertion stands for the ineffable reality. However, when this from of description occurs in the Buddhist literature, we have seen that the first assertion represents ontological commitment, negation stands for its rejection and the second assertion indicates conceptual reconstruction without ontological commitment.[193]

After this statement, he concludes with giving three characteristics of the Tantras, namely, "First is the paradoxical nature of description. Second is the profuse use of symbolism to express various positive categories in the Buddhist doctrine. Third is the concluding statement which often give expression to a feeling or experience of peace and happiness."[194]

The Vajrayāna is also one of the name of the later Indian Buddhism. The term *vajra* means literally "adamantine path" or vehicle, but its technical meaning is the "*śūnyatā* vehicle" wherein *śūnyatā* is used in a special sense to represent *vajra*.[195] The word Vajrayāna occurs twice in the *Sādhanamālā* which was written around twelfth century AD.[196] This text also uses the term *mahāyāna* instead of *vajrayāna*.[197] From these references, we can assume that the Vajrayāna was only an outcome of Mahāyāna and the Vajrayāna acknowledged its suzerainty. We come across this term in one of the Chinese Sūtra, i.e., a kind of *Vajraśekharasūtra*, in which the Vajrayāna is called the highest vehicle named *Dharaṇīpiṭaka*.[198] From this evidence, it can be inferred that the Vajrayāna indicates the later Indian Buddhism which especially belongs to the system of *Vajraśekharasūtra*.[199]

However, Bhattacharyya divides the later Indian Buddhism into three, namely, Vajrayāna, Sahajayāna, and Kālacakrayāna, and says that other minor *yānas* such as Tantrayāna, Bhadrayāna came out from the Vajrayāna,[200] and that Tantric literature was composed by mainly the Vajrayānists called Vajrācāryas. According to him, the Vajrayāna and Tantric Buddhism are almost the same and are the degenerated form of Buddhism.[201] In this regard, Dasgupta has exactly the same position as is that of Bhattacharyya. But he regards Mantrayāna, which is one of the two schools of Mahāyāna, viz., Pāramitāyāna and Mantrayāna, as the introductory stage of Tantric Buddhism from which all the other offshoots of Vajrayāna, Kālacakrayāna, and Sahajayāna, etc., arose in later time.[202] And he is also of the opinion that the composite system of Tantrism came to be known by the general

name of Vajrayāna, and from Vajrayāna developed the Sahajayāna.[203] However, Vajrayāna, Sahajayāna[204] and Kālacakrayāna[205] are not just different names but three kinds of different contents of the later Indian Buddhism.[206] Dasgupta, is of the view that Vajrayāna is the general name of the Tantric Buddhism, gives the general characteristics of Vajrayāna. As we have seen, he suggests that the fundamental features of Tantrism common to Buddhism and Hinduism, they are the union between two aspects of reality (*dvaita-advaita*) and its realization within the body of man. Thus, he offers the *prajñā* and *upāya* (*śūnyatā* and *karuṇā*) which are the two elements of *Bodhicitta*, as the two realities in Buddhism,[207] which are united in the body of mind. Thus, the complete union of the *prajñā* and *upāya* is the great bliss (*máhāsukha*).

Mantrayāna is also called as one of the name of the later Indian Buddhism, because the mantras are essential element of its liturgy, and are used therein. But there does not occur the term *mantrayāna* in both Sanskrit texts and Tibetan literatures which were translated from the Sanskrit texts.[208] Instead of the word, there occurs the term *mantranaya*, which appears for the first time in *Mahāvairocanasūtra* which was compiled in seventh century AD.[209] In Tibet we find Mahāyāna subdivided into two schools, viz., Pāramitānaya and Mantranaya,[210] of which origin are traced back to the Buddhaguhya's commentary on *Mahāvairocanasūtra*, in which the two practices of Buddhism, i.e., *pāramitā* and *mantra*, are described.[211] The term *mantranaya* became to be used along with the word *mantrayāna* in the Tantra literature and their commentaries after eleventh century AD.[212] In foregoing passages, it may safely be assumed that because of the antiquity of the mantras, the essentials of Mantrayana for long time developed along lines parallel with the other schools of Buddhism and were systematically codified and called a *yāna* only later, and the term *mantrayana* came to be used after eleventh century AD, but we don't know exactly for what the word Mantrayāna began

to be used so far.[213]

The type of Buddhism which mentioned above has been called *Mi-chiao* (密教, Esoteric Teaching) which is actually an abridged form of the *Mimi fochiao* (秘密佛教, Esoteric Buddhism). This is called again *Mi-tsung* (密宗, Esoteric school) or *Mi-chuan* (密傳, Store of Esoteric teaching) which are sometimes called mantra (真言, true word).[214] In India, the terms *rahasya* and *guhya* have been used to indicate "secret" and "esoteric." Generally speaking, the former is used in Brahmanism and Hinduism, meaning "deep" and "hidden," and the latter is used in Buddhism emphasizing the meaning "deep." However, in India no religious doctrine or school has ever openly used the term *rahasya* or *guhyayana*.[215] This word can be traced back to the Nagarjuna who divided Buddhist Dharma into two types, namely, Secret and Exposed.[216] In *CMS*, Śubhakarasimha classifies the Dharma into four categories, Three Vehicles and Secret Vehicles.[217] He further says that the Secret (秘密, *Mimi*) means the store of secret and profound teachings of *Tathagata*, and thus not the same as the teaching of Exposed (顯教, *Xianjiao*).[218] Thus the Secret Vehicle has been called the Esoteric teaching (密教, *Mi-chiao*) in the far easten countries (i.e., China, Korea, and Japan, because it represents the secret teachings of the Buddhism.[219] In this context, although the *Mi-chiao* has various meanings,[220] it means the Esoteric Buddhism which implies the Buddhism which has been accepted as a esoteric experience through its history.[221] Here the Esoteric experience means the experience which realizes the archetypical inner thought and feelings of human beings, and thus it is reflected to us as if it were a sensible experience through the symbols. Thus we can understand that the Esoteric Buddhism contains all the esoteric experiences which have been accepted by the successive followers in Buddhism through history. In short, it can include the meanings which the Tantric Buddhism, Vajrayāna and Mantrayāna, etc., imply.

From the above point of view, we can see that all the terms, such as Tantric Buddhism, Vajrayāna, Mantrayāna, etc., are

just the word which indicate a certain aspect of the later Indian Buddhism, especially the later Esoteric Buddhism. Thus, with these terms, the entire periods of Esoteric Buddhism cannot be covered. This means that they need other names with which the other aspects of Esoteric Buddhism can be incorporated. In this context, we will accept the term "Esoteric Buddhism" which covers all the esoteric experiences of the Buddhism.

In this respect, the Esoteric Buddhism cannot be defined with a few words, due to its heterogeneous character. We already have seen the descriptions on the Esoteric Buddhism by some scholars, but apart from those descriptions, we come across some other explanations. Matsunāga who is one of the leading scholars in Esoteric Buddhism in Japan, is of opinion that the Esoteric Buddhism has five characteristics all together, namely, mysticism, totality, symbolism, redemption, and actuality.[222] Every religion has at least one of these characters, but Esoteric Buddhism includes these characters all together. This is an actual characteristic of the Esoteric Buddhism. Another scholar suggests two kinds of characters in Esoteric Buddhism, that is to say, profundity (深秘性) and symbolism.[223] In this case, the profundity means the state of the depth of mind. This is the mind that so profound and subtle that we cannot realize what it is. This profound mind cannot be revealed in any other way than in symbolic form. Thus, Kanaoka defines Esoteric Buddhism as a system of theory and practice with which we, after our eyes turning into the deep sea of the human mind, firmly penetrate in the mystical identity of the individual phenomena with the absolute world founded in the mind, and experience the identity through the whole mind and body.[224] Hence, Esoteric Buddhism makes the profundity as its main character, and expresses it through symbolic way. Therefore, it is the ritual of the process of symbolization through the successive systematic actions. The theory, ritual and practice have their purpose for the interpretation of the symbols.[225]

With the consideration of the descriptions mentioned

above, we can find out some sorts of common views. They agree with the opinions that Esoteric Buddhism has the mystical or profound character which means the identity of the one with the whole in the mind, and its experience of the identity in this very life. And Esoteric Buddhism takes, as its character, symbols with which the mystical experiences can be revealed, and through which the experiences can be achieved. Thus it takes the theories from the Mahāyāna to put them into their practical system, and also takes various elements from its own and the other religions to make use of them for the symbolization for the religious experiences. Esoteric Buddhism emphasizes on the importance of this very life and worldly things which are considered the symbols of the truth or the integration of the depth of mind. Here it is the time to define or exactly describe the character of Esoteric Buddhism. Esoteric Buddhism is "the system of theory and practice which consists of symbolic system, and with which one can experience the profundity of life (the depth of mind) in which the mystical identity of one with the whole is achieved."

b. *Historical Development of Esoteric Buddhism*

When we consider the historical origin of the Esoteric Buddhism, it must be discussed that what is the main elements of it. The dominant character of Tantrism is an alternative and practical road to salvation as *sādhanā*. The important elements of the practice are: The mundane aims beside the spiritual emancipation with an essential aspect of "deification," the special variety of yoga just like *kuṇḍalinī*, the mystical physiology with identification of the microcosm of the body with macrocosm of the universe, the mystical nature of speech with the verbal formula just like mantra, the general use of concrete devices just like *yantra* and *maṇḍala*, the realization of the supernatural world by specific method of meditation, the importance of female manifestation called Śaktis with the principle of polarity, i.e., the male–female as like Śiva–Śakti, and so forth.[226] Thus the

Tantric topics have been generally classified into four sections, namely, *vidyā, kriyā, yoga,* and *caryā* which are again broadly categorized into two divisions, the *yoga* and *kriyā.*[227] Some of them were prevalent among the primitive society, and they are the universal characters,[228] and thus the origin of the elements is difficult to trace. If the four topics are found in Buddhism,[229] the original form of them in Buddhism are traced even in the primitive Buddhism. The magical performance and the practice of mantras have been considered as the original elements of the Esoteric Buddhism.[230] Although the performances of miracles were rejected by Buddha and neglected to be actual facts by the scholars, as we come across the miracles performed by Buddha himself in the Buddhist canons.[231] We can also come across the magical performance of his disciples.[232] However, it is said that this extraordinary power was gained by them in the process of concentration of the mind.[233] Thus, it is said that the yogic practice as "the place where the concentrated thought has been produced"[234] of the primitive Buddhism has been considered just like the magic performance. From this point of view the miraculous performances by the yogic practice throughout one's entire life cannot be denied and this yogic practice has been a main constituent with the mantra in the systematization of the practice in Esoteric Buddhism.[235]

These magic performances and the practices of *vidyā* had increased among some of the followers of the Buddha, who violated the rules of morality in secret due to their some sort of liberal mind against the strict rules and without adequate preparation for the life [illegible] monasteries.[236] In this situation, the practice of some of *vidyās* were allowed in public, and they were made positively for the protection of the disciples. Along with this *vidyā*, the *parittas* were compiled and used in for various purposes.[237] Due to this tendency, various *vidyās* had come into Mahāyāna Buddhist literatures. And the Mahāyānists also composed the *dhāraṇīs* along with the *vidyās*, and consequently these had been identified in their efficacy.[238]

Along with the increase of the *vidyās* and *dhāraṇīs*, various elements of rituals began to come into the Mahāyāna Sūtras. Thus, many gods and demons for the protection were accepted into Buddhism, and eventually the theory of Bodhisattva and *tri-kāya* was formulated,[239] in accordance with the spirit of the compassion of Mahāyāna Buddhism. Thus, the ways in which the construction of the ritual altar and arrangement of the deities are established. Futhermore, in order to reach the masses Mahāyāna made an acceptance of the popular cult of rituals, such as the offering ritual, the meditation on the Buddhas, the way to controlling the rains, and the texts for magical medicine.[240] After being introduced, these ritual had been developed both in their form and their methods. The various Buddhas and Bodhisattvas appeared and the methods of the visualization of the deities in the mind were also introduced.[241] Thus various Buddhas and Bodhisattvas lead to draw out the primitive form of *maṇḍala*,[242] the geometrical cosmic symbol. There appeared the method of making of appropriate gestures (*mudrā*), the initiation (*nyāsa*), the fire ritual (*homa*), and so on. However, they were not quite systematized with the integrated form of all the elements. Thus, it is generally accepted that this unsystematized form of Esoteric Buddhist elements in the Mahāyāna literatures are called the early Esoteric Buddhism.[243] This Esoteric Buddhism lays emphasis on the worldly benefits and has Śākyamuni Buddha as the main preaching Buddha, While the middle Esoteric Buddhism takes the Vairocana Buddha.[244]

In reality, two contradictory sets of elements were amalgamated in Mahāyāna. One was the set of popular elements which was directly concerned with the religious demands of the greater section of the people, and the other was the idealistic viewpoint, an acute form of idealism,[245] that is to say, Śūnyatā doctrine or Mādhyamika thought, Vijñānavāda or Yogācāra, and the Tathāgata doctrine.[246] But the difficulty with Mahāyāna was that the two sets of elements—popular religious ideas and the doctrine of extreme

idealism—of which it was composed, could not be properly mixed, very much like water and oil.[247] This difficulty of Mahāyāna had been solved in course of systematization of the popular elements in Esoteric Buddhism. The idea of the popular magical elements are given a new meaning, thought out afresh into new values and figured into symbols.[248] In other words, the meaning of the magical elements were revaluated with the symbolization of them, and thus they, as the succinct way of expressing the content of higher ideas, gave very important role for the propaganda of the religion and the salvation of the masses.[249]

This symbolization of the magical elements into a new idea have to do with ritualization of the Mahāyāna thoughts. In this regard, Tucci says that "The *Tantras* place experience before knowledge, and at the same time they study the way to translate intellective knowledge into an inwardly experienced psychological *drama*."[250] This statement may mean the symbolization of the Buddhist thought and its ritualization for the practice. Thus it is said that Esoteric Buddhism consists in the ritualization of the thought of Mahāyāna thought.[251] Here, before examination of the ritualization, we must discuss the factors or the characters in Mahāyāna Buddhism, by which the Esoteric Buddhism was developed. In this context, three factors were usually mentioned, that is to say, the potentiality of Buddhahood with the development of the concept of the Buddhist emancipation or *nirvāṇa*, the idea of universal compassion or *karuṇā* of Bodhisattva, and the development of the idea of *tri-kāya*.

The potentiality of Buddhahood is the most important idea of Mahāyāna. As we know, the general aim of the Hinayānist was to attain Arhat-hood and thus through *nirvāṇa* or absolute extinction to be liberated from the cycle of birth and rebirth. But the Arhat-hood through *nirvāṇa* or absolute extinction is not the ultimate goal of the Mahāyānist, who believed that every being has within him all the possibilities of becoming a *Samyaksaṃbuddha*, i.e., *Bodhicitta* (perfect enlightenment). Thus the concept of the *nirvāṇa*

had been changed into *śūnya*, again a positive *śūnya* with a positive element of *vijñāna*, and finally *mahāsukha*, and eventually the *nirvāṇa* had three elements, *śūnya*, *vijñāna*, and *mahāsukha* of Vajrayāna or Mahāsukhavāda,[252] which considered the *Bodhicitta* the integration of *śūnyatā* and *karuṇā*.

One of the main characteristics of Mahāyāna is the concept of Bodhisattva,[253] who has a universal compassion (*mahā-karuṇā*). This Bodhisattva never accepted the absolute extinction (*nirvāṇa*) and postpones his own salvation until the whole suffering beings of the world be saved. Thus, he does not follow the way of the *Śrāvaka* and *Pratyekabuddha*. He devotes his whole life for saving the suffering beings. Through constant practice of the *pāramitās* (the best virtues) and through the upward march along the ten stages (*daśa-bhūmi*) of cultivating *Bodhicitta*, they attain Buddhahood. But Bodhisattva on the completion of the ten stages becomes the Buddha only when he no longer renders service to others. *Bodhicitta* which means a *citta* or mind firmly bent on attaining *bodhi* or enlightenment and becoming a Buddha thereby, comprises in it two element, viz., enlightenment of nature of essencelessness (*śūnyatā*) and universal compassion (*karuṇā*). This definition of *Bodhicitta* had far-reaching effects in the transformation of the Mahayanic ideas into the Tantric ideas of which the main goal is the union of the *prajñā* or female principle with *upāya* or the male principle, which are transformations of *śūnyatā* and *karuṇa*, respectively.[254]

The historical Buddha, after his demise, became to have a ideal personality, because his devotees could not be satisfied to confine his great personality to a particular historical existence. Thus, Pāli canon describes that the Buddha had a double existence, that is, *Rūpakāya*, physical existence and *Dhammakāya*, existence in the eternal and all-pervading body of law.[255] The concept of the Buddha who is eternal, without origin and decay, and who is the ultimate reality being beyond any sort of description, was grafted into the frame

of the *śūnyatā* doctrine of Mahāyāna.[256] The Buddha as the totality of things or as the cosmic unity was considered to have three aspects which are known as the three *kāyas* of the Buddha, viz., *Dharmakāya*, *Saṃbhogakāya*, and *Nirmāṇakāya*.[257] This *trikāya* theory developed cosmological and ontological significance in course of its evolution.[258] After this Buddhology, cosmology and ontology were all confusedly mixed up,[259] the Esoteric Buddhist conception of the Buddha came out. There was established Esoteric Buddhist pantheon, or *maṇḍala* in which the five *Dhyāni* Buddhas which are headed by the Vairocana (or *Akṣobhya*) or Ādi Buddha from whom the members of the pantheon came out, are centered surrounding various deities.[260] This monist-like concept of the Buddha was to provide the practical ground to the Esoteric Buddhist *sādhanā*. Thus, various *sādhanās* were introduced, beginning with the *nyāsa*, the identification of any part of *sādhaka*'s body with that of the Buddha's body.

Along with the study of the history of the transformation of the Mahāyānic philosophical ideas into esoteric theology and doctrines and their association with the esoteric practices with which the Tantras in general abound,[261] we need to study the incorporation of Mahāyana philosophy into Esoteric Buddhist rituals. Esoteric Buddhism took over the Mahayana philosophy and incorporated it into its ritual system. Its ritual system are composed of by the symbolization of the abstract ideas with concrete expressions. Because even though Esoteric Buddhism takes the profundity as its essence, it has an attitude of the expression of the profound truth, and makes effort to interpret the limitless meanings of the concrete things (or the symbols) which are symbolizing the profound truth. Therefore, the ritual of Esoteric Buddhism is an attempt to systematize the symbols by the series of systematical expressions and actions.[262] We can find a typical form of this systematical ritual in the *MVS* and the *Tattvasaṃgraha*.[263] The Sutras contain the big amount of the Mādhyamika thought, Vijñana and Tathagata doctrines, but they did not

succeed themselves, and they are systematized in the Sūtra's own practical system as the *sādhanā*. In other words, they are expressed as the form of ritual with *mudrā*, *mantra*, and yogic meditation.[264]

We can see this ritualization of the Mahāyāna thought in the ritualization of the *Bodhicitta* in two Sūtras. The *MVS* describes two types of meditation on *Bodhicitta*. One is the meditation on *Bodhicitta* as having no peculiar nature of its own (*aśvabhāva*, 無自性), originally unborn (本不生 *anutpatti*), voidness (*śūnyatā*, 空). In this case, the *Bodhicitta* is defined as "being beyond all the existences, being free from not only five *skandhas*, eighteen *dhātus*, and twelve *āyatanas*, but also the attaching and the attached, self-mind is originally unborn with selfless in objective element, and takes the *śūnyatā* as its self nature."[265] This typical definition of *Bodhicitta* had been systematized in the Sūtra and its ritual texts.[266] The other one is the *sādhaka* that meditates on the disc of full moon or on the *bīja* on the disc of full moon to be identified with *Bodhicitta*.[267] *MVS* says:

> Ask how to recite the mantra and how to accomplish the result. A letter of a mantra will correspond to another letter, so also a clause to another clause. Think to recite them once. The first letter is the *Bodhicatta* and second is called a voice. Think of a clause as a central divinity and make it the dwelling abode of oneself. The second clause should be the excellent clause of the Buddhas. The yogin should meditate to be in the very pure moon circle. He should meditate on some letters in the moon in good order. Put letter in it and think to purify life.[268]

In this meditation, the *Bodhicitta* is considered the innately pure mind (自性清淨心) which is symbolized by the disc of full moon. Thus *MVS* develops the *Bodhicitta* into two kinds of meditations, that is, the meditation on *Bodhicitta* as originally unborn and *śūnyatā*, and the meditation on *Bodhicitta* as innately pure mind which is symbolized by the disc of full moon.

The meditation on the disc of full moon to be identified with the *Bodhicitta* or the innately pure mind is described in detail in the *Tattvasaṃgraha*. This is the *abhisaṃbodhi* meditation which has five stages through which one achieves (*Mahāvairocana*) Buddhahood by the meditation on the five kinds of symbols which symbolize the innately pure mind.[269] The first and second stages are the meditation on the disc of full moon symbolizing the pure mind which is considered the *śūnyatā* in this case. Thus this is the integrated form of the two types in *MVS*.[270] The third stage is the meditation on the *vajra* on the disc of the moon. The means of *vajra* is originally the instrument of war,[271] but it has two meanings, that is, the *śūnyatā* as its essence, and the *vajra* with five tips as its concrete form (自利心菩提心). In this case, a *vajra* with five tips (*pañcasūcikavajra*) symbolizes the five *Dhyāni* Buddhas and their five wisdoms. And this signifies the meditation which identifies the *sādhaka*'s mind with the five Buddhas and their wisdoms which are symbolized by the *vajra*.[272] The fact that the essence of *vajra* is considered as the *śūnyatā*, leads to anticipate that the *vajra* is used as a synonym of *śūnyatā* in the Vajrayāna. The fourth stage is also to meditate on the *vajra* which, in this case, symbolizes the Buddha's three *guhyas*, namely, body, speech, and mind. In this stage, the *sādhaka* imagines that the *vajra* comes into the disc of the full moon which is imagined in the breast of him. This meditation is to realize the nature of *vajra* which exists in the *sadhaka*. In other words, this *sādhanā* is to meditate that the *vajra*'s nature of the three *guhyas* of the Buddha is the same as the three *karmas* of the practitioners. The final stage is for the adept to convince firmly that he is identified perfectly with the Buddha.[273] Thus, the *abhisaṃbodhi* meditation has the peculiar characteristics of Esoteric Buddhism different from the Mahāyana thought. That is the interpretation of the *vajra* which symbolizes the five *Dhyāni* Buddhas and their wisdoms, and the meditation the "I-in Buddha, and Buddha-in me" (入我我入観) through the meditation of the nature of *vajra* which symbolizes the five Buddhas and their wisdoms.

Along with the meditations, such like the meditation of *Bodhicitta*, all the elements of practices, such as *mantra*, *mudrā*, yogic meditation, *maṇḍala*, and those of other rituals, are increased and systematized altogether integratedly in the Sūtras, beginning with the *MVS* and the *Tattvasaṃgrahasūtra* and some Sūtras belonging to them. In this way, the Esoteric Buddhism received the Mahāyāna philosophy and put it into their own practical system which has some independent characteristics from the Mahāyāna. This kind of systematic Esoteric Buddhism which has its own characteristics, has been called the middle Esoteric Buddhism,[274] which was began in the middle of seventh century AD.[275] The middle Esoteric Buddhism which has the *MVS* and the *Tattvasaṃgrahasūtra* as the main Sūtras, developed in south India,[276] and were studied much more around the later of seventh century AD in Nālandā temple which was built about fifth century AD.[277] As we have seen, this stage of the Esoteric Buddhism gives the emphasis on the attainment of the Buddhahood. This type of Esoteric Buddhism has been much more influenced in the far eastern countries, viz., China, Korea, and Japan, starting from the translation of the *Vairocanasūtra* by Śubhakarasiṃha who came to China and translated it in AD 724.

After composition of the two Sūtras, the middle Esoteric Buddhism had been spread all over India till the middle of eighth century AD, when its followers escaped to Orissa due to the fall of the dynasty which protected it.[278] From this time, Orissa and Bengal became the centre of later Esoteric Buddhism, especially with strong patronage protection of the Pāla dynasty which was built in the middle of eighth century AD.[279] Here Esoteric Buddhism had flourished very much with protection the dynasty. The main character of the Esoteric Buddhism during this time, was the emphasis on the *mahāsukha* thought which is the characteristics of later Sūtras of *Abhiśekharasūtra* (system). Mahāsukhavāda considered the *nirvāṇa* as *mahāsukha* which results from the union of all dualities in an real absolute unity, especially the

prajñā as female principle with *upāya* as male principle, which are the realizations of the *śūnyatā* and *karuṇā*, respectively. The *śūnyatā* and *karuṇā* which, in nature, remain as unity in *Bodhicitta*, are designed by the Vajrayānists as *advaya*.[280]

Thus during this period, the Esoteric Buddhism pursued the unification of the duality through the philosophical recognition and experiential practice.[281] In this situation, the sexo-yogic practice through which the union of the *Prajñā*, existential principle, with *upāya*, the phenomenal principle, can be experienced in the very body of *sādhaka*, was introduced. With this tendency, Esoteric Buddhism was classified int two Tantras, namely, the Father Tantras and the Mother Tantras. The representative text of the Father Tantras is *Guhyasamājatantra*,[282] while that of Mother Tantras is *Hevajratantra* and *Sambaratantra*.[283] And the integrated *Tantra* of the two Tantras is *Kalacakratantra* which has the meaning of the two principle, that is, the *kala* as *prajñā* or *śūnyatā* and the *cakra* as the *upāya* or *karuṇā*. In other words, *kālacakra* shows the non-duality of *prajñā* and *upaya* or Macrocosm and Microcosm.[284] The *Kālacakratantra* has the idea of Ādi Buddha as one of its characteristics, which became the principle of the integration of the five *Dhyani* Buddhas, is based on the idea that every human beings is basically the Buddha.[285]

Under the Pāla dynasty, many big monasteries (Buddhist university) have been built, of which the Odantapurī temple and Vikramaśīla temple are the most famous. In these temples in which many students assembled from various countries, Esoteric Buddhism was studied, and thus almost all the Tibetan Tripiṭaka in present form came to Tibet from these temples through Nepal.[286] Many monks who had studied Esoteric Buddhism in the temples came to Tibet with many texts, beginning with Atiśa (980–1052), and gave a great attribution to propagate the Buddhism in Tibet. Because of this reason, Esoteric Buddhism was very much flourished in Tibet. However, after production of the

Sādhanamālā and *Niṣpannayogāvalī* as the text in around twelfth century AD, Esoteric Buddhism in India declined due to the invasion of the Moslim. Even though this situation occurred in India, Esoteric Buddhism has been a powerful influence in Tibet and Nepal, and to some extant in China and Korea, and has developed strongly in Japan.

c. *Basic Theory and Practical System of Esoteric Buddhism*

(i) *The Basic Theory*: It is generally accepted that two characteristics of Indian Esoteric Buddhism are the systematization of the magical ritual and the highly advanced mysticism.[287] As we have seen, the Mahāyāna Buddhism accepted some kind of the popular cults and rituals, and rearranged them into its own system of religion in order to embrace popular demands of the masses and after salvation of their sufferings. In due course of this process, many popular and magical religious ritual forms came into Buddhism, and were assimilated into its practical system. This fact was one of the religious practice of the compassion for the masses. The systematization of the popular ritual elements into Buddhism culminated in Esoteric Buddhism. Three elements among the popular cults and rituals can be counted to make later the most important role in Esoteric Buddhism, namely, the protective deity, the magical performance, and yogic practice.

The highly advanced mysticism implies the Mahāyānist thought, especially, the Mādhyamika, Vijñānavāda, and the Tathatāvāda. The mysticism in Buddhism means that human beings are substantially identified with the Buddhas, that is, the individual life is actually the same as the life of the universe,[288] in short, "I-in-macrocosm," and "macrocosm-in-me."[289] This fact implies that the universal life itself must be expressed only through the individual life. In other words, the individual life or phenomenal things symbolize the universal life or the essential existence. Esoteric Buddhism consists in convincing the symbolic mysticism,[290] and in

experiencing this identification in this very life. If mysticism is defined like this, this symbolic mysticism is already existed in the Mādhyamika and Vijñānavāda thought.[291] Because there must be some sort of mystic tendency both in *śūnyatā* doctrine which insists "emptiness of all, or no reality" in the Madhyamika school and *vijñaptimātrakam* theory which suggests "mind-only" in the Vijñānavāda. This mystic doctrines can be understood only by the mystic intuition through yogic practice. Esoteric Buddhism received the Mahāyānist ideas and arranged them in its practical system with the symbolic methods in order to understand them with direct experiences. Thus in Esoteric Buddhism, the theory and practice cannot be separated, but always incorporated. However, there are some kinds of doctrines, which become the basic ground for the practical system.

A. *Bodhicitta*: At first we count the doctrine of *Bodhicitta*, which has been developed into various conceptions. *Bodhicitta* is a compound word of *bodhi* and *citta*. In Mahāyāna, *bodhi* is pure knowledge and *citta* is the mind bent on attaining perfect enlightenment (*bodhi*).[292]

According to Vijñanavada, the human mind is something like a continuous stream of momentary consciousness (*vijñana*), which changes every moment. The consciousness of the previous moment, giving rise to the consciousness of the succeeding moment, as the former being the cause of the latter. This chain of momentary consciousness is without beginning, or at the best its starting point cannot be traced. This chain of momentary consciousness, operating in union with the all-act force, leads itself either to degeneration or to emancipation, depending on good or bad actions. Yogacara school generally regards the mind as being pure by nature surcharged with bad conformations which consequently make it impure. To purify this chain of *vijñāna*, there should be an attempt to remove these impurities, and in accordance with the removal of the impurities, the mind commences an upward march in the different spiritual

spheres named ten stages (*daśabhūmi*).[293] Vijñānavāda accepted the store-consciousness (*ālayavijñāna*) in addition to that indefinite consciousness (*cittamanasvijñāna*) which was admitted in the Hīnayāna.[294] The *ālayavijñāna*, the store-house, where the seed (*bīja*) of all future ideas and the traces of all past deeds are stored up, belongs to the phenomenal part of existence because all results of *karma* are there stored up.[295] Thus all separate ideas are regarded as modifications of the store consciousness. In this case, although *ālayavijñāna* seems to be like the doctrine of substantial soul, but it is not real. Consequently, Vijñānavāda convinced that Universe was a logical construction (*sarvam vijñaptimātrakam*), that all its separate elements were relative, unreal, in themselves, but that they possessed another reality, a reality in the Absolute,[296] which becomes immanent in the phenomenal world,[297] and thus which is different as an assemblage of individual ideas, but become identical when viewed as an organic whole.[298] Thus, the mystic power of yoga was invoked in order to replace the wrong ideas of unsophisticated humanity by an intuition of what was absolutely real, not in order to produce a real change in the construction of the universe.[299]

The Mādhyamika school uses the word *śūnyatā* as a symbol of the inexpressible. In calling Reality a *śūnyatā*, the Mādhyamika only means to say that it is inexpressible (*avācya, anabhilāpya*).[300] Thus it reaches the conclusion that all the *dharmas* are *śūnya* or *nissvabhāva*, i.e., devoid of any independent, substantial reality. However, *śūnyatā* is not simply an intellectual concept but an aspiration,[301] for which one has to meditate on the *śūnyatā*. Through this meditation on *śūnyatā*, *prajñā* which is supernational, is attained. The *prajñā* is a reflective conscious awareness of the *śūnyatā*. It is only by attaining *prajñā* that we can know truth.[302] Thus the mind is also *śūnya*, but *prajñā* is the intellect freed of conceptual restrictions by negative function of the dialectic, and thus it is the primus of all functions, and is the universal nature of the mind.[303] Therefore, it is said in *Prajñāpāramita* texts that

rūpa is *śūnya* and *śūnyatā* is *rūpa* (*rūpaṃ śūnyaṃ śūnyatāiva rūpam*), and similarly with regard to *vedanā, saṃjñā, saṃskāra,* and *vijñāna.*[304] Because if *śūnyatā* were different from them, things will not be *śūnyatā* (devoid of essential reality).[305] With this view, it can be said that *saṃsāra* and *nirvāṇa* are identical, there being not a trace of difference between them. *Nirvāṇa* is the reality of *saṃsāra* or conversely, *saṃsāra* is the falsity (*saṃvṛti*) of *nirvāṇa, nirvāṇa* is *saṃsāra* without birth and decay.[306] The identification of phenomenal things and existential essence, or the ideal state and the worldly state must have the mystic tendency.

Esoteric Buddhism follows the ideas of Mahāyānist thought on the mind, that the mind has no entity. But it made their attempt to view the mind as a representative of the highest wisdom. *MVS* says that "What is Enlightenment? That is to know one's own mind as it really is."[307] The Sūtra further says that "the least part of supreme and right Enlightenment (*anuttarasamyaksaṃbodhi*) cannot be obtained by intellect. Why is it so? The *bodhi* has the form of space, which nobody knows, nobody understands. Why is it so? The *bodhi* has no form, oh! master of mysteries, the *dharmas* have no form, and have the form of space."[308] Then Sutra writes that the *bodhi*, the space and mind are all the same.[309] Therefore, the mind has no form, and also the mind is not inside, nor outside, it is not to be obtained between the two.[310] Then, who seeks omniscience (*sarvajñana*)? and who realizes *saṃbodhi*? who produces omniscience? The Buddha says that one's own mind will look for the *bodhi* and omniscience, because the original nature of mind is pure.[311] Here we meet two kinds of descriptions of the mind. Mind has no form and the original nature of mind is pure. This notion comes from Madhyamika and Vijñanavada. And more significant one is that the mind itself seeks the *bodhi* and the *sarvajñāna.* This means actually that the mind itself seeks the Enlightenment and the omniscience within it. This statement implies that the original nature of mind is the enlighten-

ment itself.[312] The mind has subject and object within itself.

Theoretically, we can find the idea of Mādhyamika and Vijñānavāda, such as 160 minds and that mind itself is originally unborn (自心本不生)[313] in the Esoteric Buddhism. Here we can infer that the term *bodhicitta* has two interpretations. One is the interpretation with determinative compound (*tatpuruṣa*). Then *bodhicitta* is the mind (*citta*) which seeks the enlightenment (*bodhi*). The other one is that of co-ordinative compound (*dvandva*). In this case, *bodhicitta* means that the mind (*citta*) itself is the enlightenment (*bodhi*), because by nature the mind and *bodhi* are not different.[314] We can confirm this concept of *Bodhicitta* in *Bodhicittaśāstra*.[315] This text divides *Bodhicitta* into three categories, namely, the practice of vow (行願), the approach towards upper state (勝義), and *samādhi* (三摩地).[316] The first one is the mind which gives benefits (利益) and happiness (安樂) to all the living beings. In other words, it is the mind that makes the beings settle in the highest *bodhi* (安住無上菩提), and that have them get what they seek (衆生之所求悉使圓滿皆得之), and be happy (皆令悅樂). This mind precisely means the compassion (*karuṇā*). The second one is the mind which meditates that all the *dharmas* have no peculiar nature of their own (觀一切諸法無自性), and which practices the highest yoga to approach continuously towards the position of Buddhahood or beyond the state of the Bodhisattva of the tenth *bhūmi*.[317] This mind actually means the wisdom (*prajñā*) which understands its own nature of *dharma*. The last one is the mind which experiences the highest *bodhi* (證無上菩提). Thus one must know that every one might dwell by nature in the *samantabhadramaha bodhicitta* (普賢大菩提心), because all human beings are originally *vajrasattva*.[318] In order to realize the highest *bodhi*, one practices the subtle, profound and secret yoga. This yoga has two ways, that is, one is the meditation on the bright disc of full moon in the mind,[319] which symbolizes the highest *bodhi*, and the other one is the meditation on the *Bīja A* which at first symbolizes that all the

dharmas were originally unborn (一切諸法本不生), and which has fivefold meaning.[320] Eventually it signifies the *Bodhicitta*. For the actual practice of the two meditations, the yogin practices the threefold secret meditation, and realizes the five *abhisaṃbodhis*.[321] Thus the yogin through the *samādhi* can enter the nature of all Buddha, realizes the *Dharmakāya* of all the Buddha, attains *dharma*-realm wisdom (*dharmadhātujñāna*), and becomes Mahāvairocana Buddha and his four bodies or aspects, namely, *Svabhāvakāya*, *Saṃbhogakāya*, *Nirmāṇakāya*, and *Niṣpandakāya*.[322] Finally, this text says that if one returns the original state, he can live in paradise.[323] The original state means the *Bodhicitta*. In this way, this text regards the *Bodhicitta* that the mind itself seeks the *bodhi* in the one hand. It shows that the mind (*citta*) exists as the state of Enlightenment (*bodhi*) on the other hand. The former is the subjective mind which seek the *bodhi* (能求菩提心), while the latter is the objective mind as the *bodhi*, which is cultivated (所求菩提心).[324] The *samādhi bodhicitta* means the state of mind in which the two *bodhicittas* are perfect by united.

In later Esoteric Buddhism, the *Bodhicitta* is regarded as that in which voidness (*śunyata*) and compassion (*karuṇā*) work in union.[325] In other words, voidness and compassion together constitute what is called the *Bodhicitta*. This mixing up of the two elements, *śūnyata* and *karuṇa*, is what is known as *advaya*. *Śunyata* consists in thinking, or realizing, all worldly phenomena as transitory, momentary, non-ego, mistaken as realities by the mind, similar to objects seen in a dream or magic, endowed with inherent purity, non-existent, unborn and void, like the place of the *tathatha* (Suchness).[326] *Karuṇā* is defined as a strong determination to diffuse right knowledge among the people who, owing to desire (*tṛṣṇā*), are blind by ignorance, and cannot realize the continuous transmigration caused by the act-force, in order that they may lead a life in accordance with the law of dependent origination (*pratītyasamutpāda*).[327]

This *sunyata* and *karuṇa* are widely termed *prajñā* and

upāya, respectively in later Esoteric Buddhism. *Śūnyatā* is called *prajñā* simply because it represents perfect knowledge. *Karuṇā* is called *upāya* because it acts the moral inspiration that prompts one to find oneself universalized in an emotion of deep compassion which serves like the means or expedience (*upāya*) for the realization of the highest goal. Thus *prajñā* is passive by nature, and the one universal principle, the oneness as the *tathāthā* underlying the diversity of the phenomenal world, while *upāya* draws one's perfectly purified mind down to the world of particulars.[328] Through *prajñā* one is purified, while *upāya* draws one's perfectly purified mind down to the world of particulars where the helpless beings are found suffering the miseries of life. This benevolent activities of *upāya*, because associated and guided by *prajñā*, which is the ultimate principle of purification, cannot leave any good and bad impression as *saṃskāra* on the mind of man, so that by these activities he is never again bound in the cycle of birth and death.[329] It is said that the conception of *prajñā* and *upāya* was already therefrom Aśvaghoṣa. He says that the original Enlightenment has two aspects, i.e., "Purity of Wisdom" and "Supernational Function."[330] Here the original enlightenment indicates the original nature of mind, and thus the Purity of Wisdom and "Supranatural Function" can be viewed as *prajñā* and *upāya*.[331] As we already have seen, it has been completed through the *Bodhicittaśastra* where the two kinds of *Bodhicittas* and the unison of them as *samādhi bodhicitta* are described.

This conception of *Bodhicitta* which is the state of mind in which *prajñā* and *upāya* are united, was emphasized continuously either in the philosophical sense or the esoteric yogic sense. In addition to *Guhyasamājatantra*, the *Hevajratantra* also describes *upāya* and *prajñā* under the imagery of the yogin and *mudrā*—the great woman to be adopted in *yogasādhanā*—, and that the *Bodhicitta* is the perfect union of this yogin and *mudrā* who stand for *karuṇā* and *śūnyatā*, respectively.[332] Thus the *prajñā* and *karuṇā* were regarded

as passive and active principle,[333] and eventually female and male principle respectively.[334] These two principles, are the two aspects of the one absolute reality. So the relation between *śūnyatā* and *karuṇā* is like the relation of inseparable conjugal love which is the most natural love.[335] This concept of the two counterparts of the ultimate reality leads to the theory of *Yabyum* (the male and the female) in Tibet and Nepal. In Northern Buddhism, this concept has its correspondence in the concept *Garbhadhātu* and *Vajradhātu*, which are the two parts of the *maṇḍala*. This concept of the two principles, male and female sometimes has been misused as the Vāmācāra, the sexo-yogic practice, but this practice did not have long life.

In this way, *Bodhicitta* is considered a transcendental state, a state of supreme realization transcending both *bhava* (existence) and *nirvāṇa* (extinction). It is "without a beginning, without an end, quiescent, it is immutable in existence as well as in non-existence, it is the non-duality of *śūnyatā* and *karuṇā*."[336] It is also eternal resplendent, pure, the abode of all the Jinas, it includes all the *dharmas* within it, it is divine—the cause of the whole universe.[337]

B. *Vajrasattva*: This conception of *Bodhicitta* is closely related to the conception of *Vajrasattva* which is very important notion of Esoteric Buddhism. The self in this state of *Bodhicitta* is the supreme reality—it is the *Vajrasattva*.[338] One of *Vajraśekharasutra* explains *Vajrasattva* in the following manner: "All the human beings" mind is called as a *sattva*, due to its being the firm *bodhi*, and is called as a *vajra* due to its making the definite attempt (to attain the *bodhi*)."[339] This means that *Vajrasattva* is the true nature of the *Bodhicitta* of all the human beings. Thus, this *Vajrasattva* is described as the being or state who exists in-between Mahāvairocana Buddha and *Bodhicitta* of the human beings in the *Vajradhātumaṇḍala*. In short, *Vajrasattva* can said to be the mediator between the Mahāvairocana Buddha and *Bodhicitta* of the men. All the beings can cultivate *Bodhicitta* through

the blessing-power of *Vajrasattva* (加持). Thus, *Tattvasaṃgrahasūtra* explains that the *Sarvārthasiddhi-Bodhisattva* makes himself appear as the 37 Wisdom-Body (*jñānakāya*) through *Vajrasattvasamādhi*,[340] and thus he is the head deities of the sixteen deities in the *Vajradhātumaṇḍala*. Here we can understand that *Vajrasattva* implies the state or the being of all the beings that settles in the *Bodhicitta*. Thus, he is described as the first deliverer of the teaching of Mahāvairocana Buddha to the beings in the world. In this respect, he became the hearer as well as the counter partner of the Buddha in the Esoteric Sūtras, that is, he is called as Vajrapāṇi in *MVS*, and as Samantabhadra Bodhisattva in *Tattvasaṃgrahasūtra*.[341] Therefore, one of *Vajraśekharakalpas* says that "*Vajrasattva* is the *Samantabhadra Bodhisattva*, the eldest son of *Sarvatathāgata*, the *Bodhicitta* of *Sarvatathāgata*, and the founding master of all the *Tathāgatas*. Thus, all the *Tathāgatas* salute the *Vajrasattva*."[342] Thus, it can be said that *Vajrasattva* is the basic nature of all the Buddhas, just like all the living things has the life as the general basis. Hence, *Vajrasattva* can become all the Buddhas.[343]

As we have seen, the *vajra* is the positive expression of the *śūnyatā*,[344] *vajra* has the indivisible, imperishable nature. *Sattva* is literally the being, having life. Thus, *Vajrasattva* is literally the imperishable being. Thus, he is the Being of adamantine substance, the ultimate principle as the unity of the universe.[345] Thus one who attains the nature of *vajra* through the practice, is named as a *Vajrasattva*,[346] because it is said that "by *vajra* is meant *śūnyatā*, and by *sattva* is implied pure knowledge. The identity of the two follows from the nature of *Vajrasattva*." In short, *Vajrasattva* is the state or the being that exists in the union of the principle (理) and manifestation (智), or *prajñā* (慧) and *upāya* (方便), or *śūnyatā* and *karuṇā*, in a word, existential principle (胎台) and phenomenal principle (現現). In this way, *Vajrasattva* as having the nature of *śūnyatā*, is free from all existence and non-existence, he, nevertheless, is endowed with the potency of all forms and existences, and is himself the embodiment of

loveliness[347] and the embodiment of pure wisdom, and abode of the nature of all the beings.[348]

The *Vajrasattva* as the ultimate principle with which the unity of the universe can be made, has strong connection with the idea of the *Dharmakāya*.[349] *Tattvasaṃgraha* says that "*Mahāvairocana* is the three-secret-diamond body who is always immanent in all the places."[350] The phrase "*kāy-vāk-citta-vajra*" may be meant as the *Vajrasattva*, because he eternally belongs to all the elements, to all the beings, he remains pervading all the bodies in the form of the flow of consciousness (*citta-dhārā*); he is immutable, unthinkable, pure, passionless, perfect and void like sky, free from existence and non-existence.[351] Then the *Dharmakāya*, *Mahāvairocana* can be identified with the *Vajrasattva*. In other word, the *Vajrakāya* has often been identified with the *Dharmakāya*.[352] Further the *Vajrasattva* is considered the Supreme Being who may be a fourth body conceived above the *Dharmakāya*.[353] However, it is worth noticing that *Vajrasattva* must be realized through the *Bodhicitta* of the individuals, although *Vajrasattva* is considered the Supreme Being. As we have seen, the *Vajrasattva* has two meanings, that is, one is the state in which the *prajñā* and *upāya* of *Bodhicitta* are united, or the *Bodhicitta* itself because *Bodhicitta* is actually the union of the two aspects,[354] and the other one is the being who realizes the state of *Vajrasattva*. Thus, *Vajrasattva* is the being who lives with dwelling in the union of the two aspects of *Bodhicitta*, and thus who enjoys the *mahāsukha* as the positive interpretation of *nirvaṇa*. Thus, he is called with various names.[355] Further, the idea of the *Vajrasattva* as Supreme Being lead to evolve the doctrine of Adi Buddha, the primal Enlightenment One.[356]

C. *Mahavairocana Tathagata*: One of the most important notion of Esoteric Buddhism is the concept of the Buddha, especially *Mahavairocana Tathagata*, who is generally the main preaching Buddha in the Esoteric Sūtras. Although the word *vairocana* occurs in Nikaya and Agama,[357] the first

texts in which *Vairocana* as the integral Buddha of all Buddhas appears is *MVS* or *Tattvasaṃgrahasūtra*.[358] The original idea of *Dharmakāya* existed as early as Pāli text or Āgamas.[359] This idea of the Buddha as having permanent life, continued in Mahāyāna Sūtras, and thus the idea of two Buddhas was firmly settled. Nāgārjuna writes that "There are two kinds of Buddhas. One is *Dharmakāya*, the other one is *Rūpakāya*. The *Dharmakāya* is true Buddha, and the *Rūpakāya* with the visible body preaches the true nature of all the *dharmas* for the conventional truth."[360] Here the *Dharmakāya* implies the personification of the truth, or a transcendental body, and the latter is referring to a physical body. Hence, eventually the thought of *Dharmakāya* as a kind of cosmic-theistic-like Buddha happened in the *Avataṃsakasūtra*.[361] The idea of two Buddhas cause to evolve the thought of three Buddhas. As a intermediary agent between the two Buddhas, namely, *Dharmakāya* and *Rūpakāya*, a mediatory Buddha must have become necessary. In this way, there appeared the conception of *Saṃbhogakāya* who has two aspects of both *Dharmakāya* as the eternal nature and *Rūpakāya* as the concrete body,[362] but in itself is neither *Dharmakāya* nor *Nirmāṇakāya*. This body provides a logical justification in explaining the organic relationship between *Dharmakāya* and *Nirmāṇakāya*. The *Saṃbhogakāya*, literally "rewarded-body" is one who rewarded with the fruits of enlightenment as result of having perfect *Bodhisattva* practices.[363] As such, like *Dharmakāya* and unlike *Nirmāṇakāya*, it is eternal and indestructible, and unlike *Dharmakāya* and like *Nirmāṇakāya*, it is capable of communication with sentient beings. In this regard, *Saṃbhogakāya* was divided into two *kāyas*, viz., *Svasaṃbhogakāya* as the direction of *Svabhāvakāya* and *Parasaṃbhogakāya* as the direction of *Nirmāṇakāya*. Thus, it functions as a "bridge" between *Dharmakāya* and *Nirmāṇakāya*.

Along with the evolution of the idea of the three kinds of Buddhas, various Buddhas and Bodhisattvas have appeared

in the Mahāyāna texts. These various Buddhas and Bodhisattvas were considered the cognitive and empirical, diverse expression of the basic one principle, which is the *Dharmakāya*, a personified one of the *śūnyatā*.[364] But these deities have no organic relationship among them. Thus, there must be a need of any integral agent that integrates the deities organically. Consequently *Mahāvairocana* as a manifestation of the cosmic principle, the *śūnyatā*, becomes the personification of the absolute integral principle and the numerous concrete expression of it.[365] Thus, the numerous deities become to be integrated by *Mahāvairocana* as their central figure, while *Mahāvairocana* itself again transcends beyond them.[366] In this respect, it has double characters that it is immanent in all the things and transcendent beyond them. This character of *Mahāvairocana* is described in the *MVS* and *Tattvasaṃgrahasūtra*.

MVS describes[367] that "*Bhagavān*" (*Mahāvairocana*) preached the Dharma which is the word of the equality of the Body, Speech, and Mind,[368] realized by the miraculous bliss of the *Tathāgata*'s Sun (ray), which is transcendent in relation to the three times."[369] It further says that "All the acts of the body of *Vairocana*, all the acts of his speech, all the acts of his mind are the preaching of the Dharma of the word of *Mantranaya* in all the places at all times in the world of sentient beings."[370] This means that the *Tathāgata Mahāvairocana* in *Dharmakāya* is omnipresent and eternal in three times, and that all his activities are themselves his preaches in the world of living beings. Thus, he always manifests himself (as the activities of the Body, Speech, and Mind) in the various forms of beings.[371] This character of *Vairocana* is also described in the same way in the *Tattvasaṃgrahasūtra*.[372] Thus, Śubhakarasiṃha mentions the three characters of the *Mahāvairocana*, when he translated it as "*Tathāgata*, the great Sun (大日如來)." The threefold significances are: (1) It eliminates darkness and illuminates all things (破闇義), (2) it enables the fulfilment of all works (成就業務), (3) it is the light which is neither created nor

destroyed (光無生滅).[373] And the three significances imply the three aspects of the *Mahāvairocana*, that is, the Wisdom, Compassion, and the Eternal Life.[374]

It is said that there are five kinds of wisdom, that is to say, the *dharma*-realm wisdom (*Dharmadhātusvabhāvajñāna* 法界體成智), the mirror-like wisdom or pure mind (*ādarśajñāna*), the non-discriminating mind (*samantājñāna*), the insight-wisdom (*pratyavekṣājñāna*), the wisdom of the procedure of duty (*kṛtyānuṣṭhānajñāna*). However, *MVS* does not mention the five wisdoms, but only describes the omniscient wisdom (一切智智). It is the texts which belongs to the *Vajraśekharasūtras* that explains the names of all the five wisdoms.[375] But although there do not appear the names, the description of the content of the five wisdoms is found done in *Tattvasaṃgrahasūtra*.[376] Amongst the five wisdoms, the first four wisdoms were described in Vijñānavāda. There appear five *dharmas*, i.e., the purified *Dharmadhātu*, the mirror-like *jñāna*, the equality *jñāna*, the discriminating *jñāna*, and the *jñāna* of the procedure of duty in the *Buddhabhūmi*.[377] The four *jñānas* in the Sūtra are the analyzing *jñānas* of Buddha's *jñāna*, but these four *jñānas* are considered the *jñānas* into which the *vijñānas* are transformed (*pravṛttivijñāna*) in the other text.[378] We can meet the transformation of *vijñānas* into *jñānas*, i.e., the eighth *ālayavijñāna* into *ādarśajñāna*, the seventh *manas* into *samantājñāna*, the sixth *manovijñāna* into *pratyavekṣakajñāna*, and the first five *vijñānas* into *kṛtyānuṣṭhānajñāna* in the *Mahāyānasūtrālaṃkāra*, one of oldest Vijñānavāda texts.[379] In this case, the *ādarśa-jñāna* is the basic one on which the other three *jñānas* depend.[380] From the text, the four *jñānas* as the transformations of the *vijñānas*, became more popular and were explained in more detail in the later texts.[381] Here we can see that the idea of four wisdoms has double characters, viz., one is the Buddha's wisdom, and the other one is human beings' wisdoms into which their *vijñānas* are transformed. Thus, the text says that "the mind is covered with various impure elements, although the mind is pure by nature, *dharmatācitta* without

which the nature of the other mind cannot be pure.[382] The text further says that the *dharmatācitta* is called *cittatathatā*, which is also named as *Amalavijñāna* in Chinese version.[383] In this way, the purified *Dharmadhātu* (清淨法界) in the *Buddhabhūmi*, which had been developed from the innately pure mind and the *cittatathāthā* in the *Sūtramālaṃkāra*, later become the *Dharmasvabhāvajñāna* (法界體性智) as the totality of the first four *jñānas* in the Esoteric Buddhism. In this way, the thought of the five *jñānas* was formated. However, the fivefold *jñāna* in the Esoteric Buddhism is emphasized as the way of the characteristically analyzation of the Five Buddha's *jñānas*, rather than as the transformation of the *vijñānas*.[384] Because the four *jñānas* are considered the four kinds of aspects of the *Dharmadhātusvabhāvajñāna* which is based on the completely pure mind, *Amalavijñāna*, the ninth *vijñāna* in the Esoteric Buddhism.

Each one of the five Buddhas has one of the five *jñānas*, that is to say, Mahāvairocana Buddha has the *dharmasvabhāva-jñāna*, *Akṣobhya* has the *Ādarśajñāna* Ratnasambhava has *samantajñāna*, Amitābha has the *pratyavekṣakajñāna*, Amoghasiddhi has the *kṛtyānuṣṭhānajñāna*.[385] Out of the five Buddhas, the name of four Buddhas appeared in *Suvarṇaprabhāsasūtra*, but the four Buddhas have the Śākyamuni Buddha as the central Buddha around which the four Buddhas are located in the four directions.[386] This Sūtra describes the four Buddhas as the Buddhas who were asked by the Śākyamuni Buddha to spread his teachings. The name of fivefold Buddha with Vairocana Buddha as the central one is seen in the *Amoghapāśadhāraṇīsūtra*.[387] This fivefold Buddha was accepted in *Tattvasaṃgrahasūtra* where the four Buddhas are treated as the four aspects of nature (or *jñana*) of Mahāvairocana Buddha.[388] In short, the five Buddhas are the personification of the five *jñānas*. In this case, the five Buddhas are treated as the representative of all the *Tathāgatas*, and they were experienced by the Śākyamuni Buddha who is the representative of all the human beings. These five Buddhas endowed with the five *jñānas* became

the main frame of the Esoteric Buddhist texts, especially the texts belonging to the group of *Vajraśekharasūtras.*

In later Esoteric Buddhism, the five *jñānas* were considered as the transformation of the five *skandhas* of which the human personality has been described as a combination.[389] Thus, the five *skandhas* are defined as the five Buddhas.[390] This five Buddhas are called five *Dhyāni* Buddhas, but the origin of this term is not known. The personification of the five *skandhas* into five Buddhas was found frequently in later Esoteric Buddhist texts.[391] The five *skandhas* are eternal cosmic forces and are without a beginning or an end. Hence, the later Esoteric Buddhists maintain that the five Buddhas took their origin from the theory of the eternity of the five *skandhas.*[392] In the texts, the five Buddhas are described with their divine consorts,[393] in order to make the five Buddhas complete.[394] These facts show that the five Buddhas are considered just like a living agents, because all the living beings has originally two sexes. Thus, from the perfect union of the five Buddhas and their consorts, numerous Buddhas are produced and create the world. In this case, the Vairocana Buddha also became the individual Buddha, not the integral Buddha of the last four Buddhas. Here they needed a primordial principle or agent that integrates the other ones. This is the idea of Ādi Buddha, the primordial deity who is the embodiment of *śūnyatā.*[395] Although the theory of Ādi Buddha was mentioned by Asaṅga,[396] the actual idea of him is started from *MVS*[397] and through *Tattvasaṃgrahasūtra*[398] it was completed in the *Kālacakratantra,*[399] which appears to be the original Tantra in which the doctrine of Ādi Buddha was for the first time incalculated. Thus, it is said that this theory of Ādi Buddha originated in the Nālandā monastery during tenth century when the *Kālacakratantra* was composed.[400] In this situation, the Vajrasattva was treated as the Ādi Buddha,[401] the sixth Buddha who is the primeval cause, the absolute. In this respect, the Akṣobhya is sometime replaced as the central figure instead of Vairocana,[402] because the Vajrasattva is

treated as the spiritual son of the Akṣobhya and is at the same time chief of the five Buddhas.[403] This Vajrasattva as Ādi Buddha is often identified with Vajradhara[404] who has the *vajra* in his hand, which menas usually *śūnyatā* in the later Esoteric Buddhism.

The compassion of the Mahāvairocana Buddha are activities of him for the salvation of the living beings.[405] The activities of the *Tathāgata* are demonstrated by his various manifestations[406] to the limitless world. As we have seen,[407] the view of Buddhas has been variously developed. Of them, the idea of four *kāyas* is the final and complete. Thus, it is said in this sense that the compassion of the Mahāvairocana is nothing but his manifestation of the four *kāyas*, that is, *Svabhāvakāya*, *Saṃbhogakāya*, *Nirmāṇakāya*, and *Niṣpandakāya*.[408] The wisdom of the *Tathāgata* are his inner activities, while the compassion is the outer activity. In other words, the *prajñā* is his enjoyment for himself, but the *karuṇā* is a enjoyment for the salvation of the suffering beings.

Thus, the *Svabhāvakāya* is the Mahāvairocana himself as the truth of the world itself who dwells in the *Dharma-svabhāva-jñāna*. That which he makes his various activities for the suffering beings is the *Saṃbhogakāya*. In this sense, *Saṃbhogakāya* is the starting point of his activities. The activity of *Tathāgata* has two directions, viz., one is for himself, and the other is for others. Hence, the *Saṃbhogakāya* are divided into two, such as *Svasaṃbhogakāya* and *Parasaṃbhogakāya*.[409] The *Svabhāvakāya* is the celestial body that enjoys his own Enlightenment, that is, the activity of his wisdom. Thus, the four Buddhas belong to the *Saṃbhogakāya*,[410] and *Parasṃbhogakāya* is the celestial body who preaches his enlightenment for the Bodhisattvas who is practising the ten *bhūmis*.[411] Therefore, there can appear numerous deities as manifestations of Mahāvairocana Buddha through the aspects of the four *kāyas*. In this respect, the four *kāyas* can include all the *kāyas* whom Mahāvairocana Buddha manifests. Since the various *kāyas* are the embodiments of the various functions of Mahāvairocana, they are not different

by nature from Mahāvairocana Buddha.[412] Thus they are all called as *Dharmakāya*, such as *Saṃbhoga-dharmakāya*, *Nirmāṇa-dharmakāya*, and others.[413] Just like the four *jñānas* are the processes of the inner mind, through which *Dharmasvabhāvajñāna*, the absolute wisdom is realized towards the real world, the four *kāyas* are the processes of the actual activity of the Mahāvairocana Buddha that is the attempt for the salvation of the suffering beings.

In foregoing passages, we can see that Mahāvairocana Buddha's wisdom means the boundlessness splendour of his insight, and his compassion is infinite. Thus, the nature of him who has boundless wisdom and infinite compassion are immutable and permanent.[414] This indicates the third significance of Mahāvairocana Buddha. In short, his life is without beginning and end. He is both transcendent over all the worlds and immanent in them.[415] Thus, there is an organic relationship between his numerous manifestations, or the various deities. The nature of the organic relationship by which the real world exhibits, is called *maṇḍala*. The doctrine of *maṇḍala* is the most important in the system of Esoteric Buddhism.

D. *Maṇḍala*: The term *maṇḍala* derived from the root *maṇḍa*, the essence, decoration, and the suffix *la*, receiving, embracing.[416] Thus the *maṇḍala* has many meanings, especially "circle, the full moon disk." From this meaning, it has been used as the meaning "any seat, or the altar of ceremonies." Buddhism also received these etymological meanings, and used them in various ways.[417] Here it is of much worth to notice the view of *Buddhaguhya* on *maṇḍala*. He suggests three kinds of *maṇḍalas*, that is, the *maṇḍala* of the innate nature (or self-nature *maṇḍala*, 自性曼荼羅), the meditative *maṇḍala* (觀想曼荼羅), and the *maṇḍala* of reflected image (or concrete and material *maṇḍala*, [illegible]).[418] This idea shows both the kinds of *maṇḍala* and the process of producing the *maṇḍala*.

With foregoing passage, we can understand the *maṇḍala*

in three ways. At first when we say *maṇḍala*, it means the essential or innate state of any existence in the world, or world itself. In Buddhism, *maṇḍala* indicates the *Bodhicitta* of both Buddha and human beings, and from this significance, we can infer that it means the world of Buddha's enlightenment. Secondly, the *maṇḍala* is the mental image of the innate nature of the world, and thus in Buddhism it is the mental image of the world of enlightenment. Sometimes this state of *maṇḍala* indicates any object or incomplete drawings which symbolizes the innate nature for the meditation. Thirdly, the *maṇḍala* means the visible form which is drawn from the mental image of the innate nature of the world, and thus in Buddhism, it indicates the visible form of the Buddha's enlightenment. And the visible form of the Buddha's enlightenment is systematically symbolized with geometrical figure. In the geometrical figures, various deities who symbolize the diverse activities of the Mahāvairocana Buddha are described with various forms and colours, which we generally call the *maṇḍala*. Hence the types of *maṇḍala* may be numerous in accordance with the contents which are drawn.

Thus, *maṇḍala* means usually the visible expression of the world of Buddha's enlightenment with geometrical figures in which various deities are described with various colours and forms. The world of Buddha's enlightenment is nothing but the world of Mahāvairocana Buddha who has three significances mentioned above. In other words, that is the permanent activities of his wisdom and compassion, which are described as the five Buddhas and four *kāyas*. In this sense, *maṇḍala* is a pictorial representation of the activities of the Buddha to save the suffering beings. Thus *maṇḍala* is a concrete means by or through which one can re-experience the world of the Buddha, which is the activities for the suffering beings. It can be said that *maṇḍala* is the visible expression of Buddha's enlightenment, which is shown to the human beings by Buddha in order to make them realize the state of his enlightenment, because the state of his

enlightenment is an abstract truth, and cannot be expressed in the other way.

As we have seen, it is the symbolic way in which the abstract truth can be expressed. *CMS* says that "Esoteric Buddhism generally makes the related phenomenal things symbolize the profound significance, and transmits the truth."[419] In this respect, the *maṇḍala* and *mantra* are two main frame of Esoteric Buddhism, and these have one and the same aspect, that is symbol[420] through which the doctrine of Esoteric Buddhism can be shown to the ordinary person. Thus Jung agrees that the true *maṇḍala* is always a inner image, which is gradually built up through active imagination, at such times when a thought cannot be found and must be sought for, because it is not contained in holy doctrine.[421] After that he suggests that the *maṇḍala* as a mental image originated in the dream and in vision, and thus the idea of *maṇḍala* is distributed all over the world,[422] and that it signifies nothing less than a psychic centre of the personality,[423] which is a kind of central point within the psyche, to which everything is related, by which everything is arranged, and which in itself is a source of energy.[424] In this context, his view is that the appearance of a *maṇḍala* symbol in a dream may, through its implications of order and wholeness, exert a compensatory action on a chaotically disordered consciousness, and it may work towards the integration and help to restore the equilibrium.[425] Hence, according to him, *maṇḍalas* may be regarded as symbols of the "primordial order," of psyche, and both the production of *maṇḍalas* and meditative immersion in them can awaken or express this "original order" that is potentially in every psyche.[426]

While Jung explains the *maṇḍala* psychologically, Tucci says that the *maṇḍala* is a symbolic expression which shows the correspondence between macrocosm and microcosm.[427] According to him, Macrocosm corresponds to microcosm, not indeed as a physical prop, but as a psychical complex,[428] the *maṇḍala* reproduces in the microcosm the synthesis of the macrocosm.[429] In this sense, *maṇḍala* is a geometrical

projection of the world reduced to an essential pattern.[430] And since the *maṇḍala* is the scheme of disintegration from the One of the many and of reintegration from the many to the One, to that Absolute Consciousness, entire luminous, which Yoga causes to shine once more in the depths of our being, it is no longer a cosmogram which is a paradigm of cosmic involution and evolution, but a psycho-cosmogram or the projector of the cosmos.[431] In this way, he understands the *maṇḍala* not as a merely pictorial expression which is the device or method for the concentration of mind, but he considers it not only the cosmogram but also the projector of the cosmos, or the psycho-cosmogram which shows the disintegration from the Consciousness and reintegration into the Consciousness. Thus, the practitioner of *maṇḍala* no longer wants only return to the centre of the universe, and is dissatisfied with the experience of the psyche, and thus longs for a state of concentration in order to find once more the unity of a secluded and undiverted consciousness, and to restore in himself the ideal principle of things.[432]

(ii) *The Basic Practical System*: As we have seen, the *maṇḍala* is a pictorial representation which symbolizes the disintegration from the central Consciousness and the reintegration into the Consciousness or the Mahāvairocana Buddha, and at the same time, it is the means by or through which one can experience the state of Mahāvairocana Buddha, that is, the three significances of the Mahāvairocana Buddha. Since the attribution of Buddha and human beings is not different, the threefold significance of the Buddha is nothing but the distinction between the three aspects or merits (*guṇa*) of the Pure Heart of *bodhi* which is in us.[433] Thus, the *maṇḍala* leads the *sādhaka* to realize his identity with Mahavairocana. By the mystic identification, his disordered mind can be reintegrated into the central Pure Consciousness, and he transforms himself by the *sādhanā*. In this respect, the concrete method is yoga. According to Eliade, yoga is psycho-physiological technique, by which the practitioner is reabsorbed into the original nature

(*prakṛti*).[434] Since *maṇḍala* is exterior diagram consisting of many parts and sections in which many deities are represented with various forms and colors, here the yoga indicates, after the structure of the *maṇḍala* itself must have been thoroughly fixed in the mind before the actual meditation, just the meditation on the *maṇḍala*, interpretation of the tangle of hieroglyphics, and realization of the symbolic significances of the figures.[435] Thus there are two phases of meditation, namely, the creative or productive (*utpannakrama*), and the resolving and integrating (*layakrama*).[436] In other words, the process of integration will be finally achieved when the inner sanctum of the *maṇḍala* is filled with the emanations of enlightened mind, which in ever narrower concentric circles surrounds the centre until they become one with it, through visualization and realization of the *siddhams* and figures. After the *maṇḍala*-technique has been fully practised, the process does start from the centre itself, from which emanates the complete spiritual universe in all its diverse aspects, and into which it is withdrawn in the final act of integration, not from the periphery, i.e., from the building up or visualizing of all the separate aspects and qualities of enlightened mind. The deities which are all manifestations of *śūnyatā*,[437] or *Bodhicitta*, are represented with three ways, that is, verbal (言), any object (印), image (形).[438] These all are of two kinds, namely, sound and *Bodhicitta*, figure and non-figure, and pure and impure.[439] However, the non-figure *mudrā* and the impure image also imply nothing but the nature of deity, namely, *Bodhicitta*, because these two categories can be divided together into the form (有相) and formless (無相), which means the symbolizing form and the symbolized nature, respectively. In this way, the deities in *maṇḍala* are symbolized by their *Bīja* mantras, their *samaya* forms,[440] and concrete images. Then these three symbolizing ways are related to the three actions of the deities, i.e., body, speech and mind, respectively. In other words, the three ways are the symbols of the three actions of the deity, that is, the *bīja* symbolizes

the speech, the *mudrā* (the *samaya* form) the mind, and the image the body. This fact implies that the threefold action of deity, actually Mahāvairocana Buddha can be represented by the three ways, because that of the Buddha is beyond the understanding of sentient beings, and thus is called "three limitless or inexhaustible glories" (三無盡莊嚴) in *MVS*,[441] or three secrets. In this ways, there can be actually three kinds of *maṇḍalas* in drawing *maṇḍala*, that is to say, the *maṇḍala* which is depicted by the complete images which symbolizes the body action of the Buddha (*kāyaguhya*), the *maṇḍala* by the *samaya* forms which symbolizes the mind action of the Buddha (*manasguhya*), and the *maṇḍala* by the *Bīja* mantras which symbolizes the speech action of the Buddha (*vāgguhya*).[442] The three kinds (or four kinds) of *maṇḍalas* are actual object of the practice of yoga through which the yogin can attain his identity with the Buddha.[443] Thus in actual practice of yoga, the practitioner tries to realize the identity of the three actions of him with that of the *iṣṭa devatā* through the three symbols of the three actions.

In this regard, *CMS* says that there are three matters in entrance of the mantra gate (school), that is, the gate of the secret of body, the gate of the secret of speech, and the gate of the secret of mind.[444] This means that the sentient beings can realize the nature of Buddha only through the three symbols of the threefold secrets of the Buddha. This practice is called "the practice of three secrets (三密修行)."[445] Thus we can realizes the three secrets of Buddha through the way of symbol, because the three actions of both Buddha and sentient beings are by nature not different. In other words, the practice of the three secrets is that the three secrets both as the essential existence (體在) and as the phenomenal existence (現象) are united in mystical experience of the yogin.[446] In this respect, the practice of Esoteric Buddhism depends on the practice of the three-secret.[447] *Bodhicittaśāstra* explains this fact clearly in this manner:

> The *sādhaka* of the yogic practice must firstly practice the practice of three secrets, and realize the significance of the five *abhisaṃbodhi* meditation. The three secrets are: The first is body-secret which is to invite the divine beings with making *mudrā*, the second is speech-secret which indicates the recitation of the mantra clearly, and the third is mind-secret which means the cultivation of the *Bodhicitta* through the yogic meditation on the disc of the bright full moon[448] (which symbolizes the *Bodhicitta*).

This passage shows how the practice of the three secrets consists of three elements, namely, making *mudrā* with the hand, reciting mantra in the mouth, and meditative visualization of the *Bodhicitta*. Thus we need to explain the three elements in order to understand the role of mantra in the practice of the three secrets. We will discuss this in details in the next chapter.

3. The Role of Mantra in the Practical System of Esoteric Buddhism

a. *Mantra in the Practice of Threefold Secrets*

The main practice of Esoteric Buddhism is that of the three secrets through which one can realize the identity of his innate nature or *Bodhicitta* and that of the Buddhas, where *śūnyatā* and *karuṇā* are united, and the manifestations of which are the activities of the *prajñā* and *upāya*. In actual practice, the manifestations of the *Bodhicitta* are visualized as the external deities whose basic figure is Mahāvairocana Buddha, and thus they are considered the various activities of the Buddha. These activities are considered to perform through the three parts of action, viz., body, speech, and mind which are called three secrets, because the actions of the Buddha are subtle and secret and thus the ordinary man cannot understand them. In this reason, the practitioner can realize his innate nature or *Bodhicitta*, or the three actions of the Buddha through the symbols of the three-secrets, viz., *mudrā, Bīja* mantra, and *samaya* form which symbolize

the body, the speech, and the mind of the Buddha, respectively. As we have seen, this is called the practice of three secrets which is the basic form of practice in Esoteric Buddhism. Then what is the role of mantra in this practice. Before discussing the role of mantra, we must understand each part of the practice of the three secrets.

The etymology of the Sanskrit term *mudrā* still remain obscure.[449] The term *mudrā* generally designates the idea of a seal or the imprint left by a seal. Onto this idea have been grafted various meanings, such as mark, ring, passport, sign, piece of money, and the woman.[450] Among the various meanings of the word *mudrā*, in Sanskrit, the idea of sign (or symbol) as a seal is predominant in Esoteric thought.[451] Thus this term has been used as the meaning of symbol,[452] which is divided into two categories, namely, hand gesture (*hastamudrā*), and sign-symbol (or pact sign, *cihnamudrā*).[453] In this case, the *mudrā* first symbolizes the world of Dharma (*Dharmadhātu*),[454] which is nothing but the truth of the world, or actually the nature of the Buddha and sentient beings. Thus, the same text goes on to say that "all the *Tathāgatas* are born of the *Bodhicitta*, which is the seed of the *Buddha* nature. We must realize this that also all *mudrās* stem from this *Bodhicitta*, and from the *mudrās* is born the *dhātu*."[455] Hence the system of *MVS* considers that the *mudrā* is both an object and hand gesture which symbolizes the *Bodhisattva*.[456]

However, the system of *Vajraśekharasūtra* treats the *mudrā* as a general symbolic forms.[457] This Sutra calls the *mudrā* wisdom-symbol (*jñanamudra*, 智印), classified it into four parts under the name of *maha*, *samaya*, *karma*, and *dharma*.[458] *Mahājñānamudrā* is the body-postures of the *svadevatā*, representing all concrete religious objects, that is, written *Bīja* mantras, *samaya* form, and images which are mentioned in the *MVS*. As we have seen, in this great *mudrā*, the practitioner, by the means of seed syllables, attributes or *samaya* forms, and statues, concentrates on achieving a unification with the divinity of his meditation, that

is, "concentration on the five stages of Mahāvairocana Buddha-hood" mentioned above. *Samayajñānamudrā* means the *mudrā* of distingushing symbols (三昧耶形印), or sometimes called as the *mudrā* of conventional form (*samaya* form, 三昧耶形). This *mudrā* is the *hastamudrā* of the convention form, that is, the hand-gestures in which hand and fingers represent the *samaya* form, conventional symbols, i.e., *vajra*, *padma*, *stūpa*, sword, etc. *Karmajñānamudrā* is *hastamudrā* which represents the respect-inspiring deportment and the acts of Buddha, that is, the hand-gestures representing Buddha's compassion, turning wheel, enlightenment, etc. *Dharmajñānamudrā* is the Essence sign, being nothing more than the recitation of Essence mystic formulas, i.e., the concrete form of mantra.[459]

Therefore, the terms, *mahā*, *samaya*, *dharma*, and *karma*, used in the *Vajraśekharasūtra* are identical with the terms used in the classification of the *maṇḍala* discussed in the previous part.[460] *Mahājñānamudrās* including *cihnamudrās* (*samaya* forms) are the symbols of *manasguhya*, both *samayajñānamudrā* and *karmajñānamudrā* (that is, *hastamudrās* in the *Mahāvairocanasūtra*) are the symbols of *kāyaguhya*, and *Dharmajñānamudrās* are the symbols of *vāgguhya*.[461] In this context, E. Dale Saunders concludes the meanings of *mudrā* into three categories, namely, hand-gesture, symbolic objects, and mantra or *dhāraṇī*.[462] Regardless of what he signifies exactly the three categories, we can classify broadly the *mudrā* into three kinds of significances just as mentioned earlier. However, the term *mudrā* has been used more dominantly as the *hastamudrā* (hand-gesture) and *cihnamudrā* (*samaya* form). Further, among them, hand sign (手印) may be thought of as being a generic term for all *mudrās* and as such it is often used. In practice, it stands quite well for the *mudrā* of the ritual as well as for those used in iconographic representations.[463] Thus in the symbols of the three-secrets, the *hastamudrā* represents *kāyaguhya* (the body of *svadevatā*).[464]

While the *hastamudrā* symbolizes the *kāyaguhya*, the

cihnamudrā represents the *manasguhya*. This *cihnamudrā* as a kind of sign-symbol[465] is called also the *samaya* form which means any object symbolized a certain character of the *svadevatā*'s mind, such as *vajra*, *padma*, sword, and so forth. The term *samaya* is also very complicated word, but it has been used as an assembly, an established rule or doctrine, and the time against *kālā* in the Buddhist circle.[466] This term is interpreted in *CMS*, such as equality, vow, disposal of hindrances, and awakening.[467] Among them, the *equality* means the Enlightenment of *Tathāgata*, because in the state of the *bodhi*, it can be envisaged that the three-secrets (*tri-guhya*) of the Buddha and the three-actions (*tri-karma*) of sentient being without discrimination is equal and the equation of the former and latter is possible.[468] This can be said, in other word, *bodhi*. And the "vow" is a solemn promise of the Buddha to let all sentient beings attain the enlightenment.[469] This is the *karuṇā* to benefit or to save them from sufferings. Then the left ones, awakening and disposal of hindrances may indicate the activities of the *karuṇa*. This notion of the word *samaya* is explained clearly by Buddhaguhya.[470] His view can be summarized in short, such as (1) going up to *bodhi*, (2) *bodhi* as such, (3) *karuṇā* as such, (4) coming down from *karuṇa*. Thus, we can understand that the term *samaya* is a verbal symbol which represents both *bodhi* and *karuṇa* which are the nature of the Buddha's mind,[471] or the activities of the self-benefiting and benefiting to others. Further the word *samaya* becomes to be used as the *maṇḍala*[472] which is the symbol of the activities of the Buddhas.

The term *samaya* as a verbal symbol comes to indicate the concrete objects which symbolize the significances of the *samaya*. These concrete objects are called *samaya* form (*samaya hsing*, 三昧耶形) which is known as *cihnamudra*. In this way, the *samaya* forms as *cihnamudrā* represents the *manasguhya* (Buddha's mind) in the three secrets of the Buddha. In practice, it is said that one meditates on three things of *svadevata*,[473] namely, the form of mantra (or *Bija*

mantra), the form of *mudrā* (which is the representative expression of the external body), and the form of mind (*samaya* form).[475] However, in actual practice, they say that the practitioner meditates on the *svadevatā* in the mind, recites his mantra, and makes his *mudrā*.[476] Here the *svadevatā* indicates not the external body of the deity, but the state (or the nature) of the deity,[477] which means the holistic nature, or the totality of the activities of the three-secrets of the deity which is symbolized by *maṇḍala*. Thus the object of the meditation is the *maṇḍala*, but instead of it, the *samaya* form as the symbol of the nature of deity is used for meditation. Accordingly, the three symbols of the three secrets of deity became to be the basic elements or object of practice in Esoteric Buddhism. Thus, the practitioner corresponds with his deity through the three symbols of the three secrets. In other words, he identifies himself with his deity who is actually a symbol of his innate nature. Hence, he can realize his innate nature through the practice of the three-secrets.

In this context, it is worth noticing that the symbol can have power only by the blessings of *Tathāgata*.[478] Thus symbols of three secrets are also the blessing activities of the deity towards the sentient beings, and the practice of the three secrets means the realization of the blessing.[479] This is more clear when we recollect one of the characters of symbol which is double-edged functions, that is, from infinite down to finite, and from finite upto infinite.[480] This means that the three symbols open up the three secrets towards the sentient beings, and at the same time opens up the three actions of human towards the three secrets of deity. Thus, the relationship of the three elements becomes like following diagram. In this diagram, we can see that the Buddha exists in the state of "Buddha-in-me," by the blessing of him, and the human being attains "I-in-Buddha" through the practice of the three secrets. In the practice of three secrets, the practitioner makes *mudrā* with hands and fingers, recites mantra (making sound and mental), and meditates on any

object which symbolizes *Bodhicitta*, or the nature of both Buddhas and human beings.[481]

THE PRACTICE OF HHREE SECRETS

	kāyaguhya	— mudrā	— kāyakarma	
triguhya	vāgguhya	— mantra	— vākkarma	trikarma
of deity	manas-	— samaya	— manas-	of human
	guhya	(maṇḍala)	karma	being
		adhiṣṭhāna		

The objects are usually located on the disc of full moon in the heart of deity in front of him, or in the heart of himself. When practitioner mutters the mantra, he observes the form or sound of the mantra. In the meditation of *A* letter, the form of *A* letter as a *Bīja* mantra is meditated. The *vajra* as a *samaya* form is meditated in the meditation of the five *abhisaṃbodhi*. As we have seen, these objects are all categorized into three kinds, namely, the *Bīja* mantra, the *samaya* form, and the complete image, all of which represent the deity, the symbol of *Bodhicitta* (*śunyatā*). These objects of meditation are systematically integrated in *maṇḍala*, which is the ideal form of the meditation. However, in actual practice these are meditated separately or in successive process of them. Through this practice, the attaining *samādhi*[482] is the final goal, in which the yogin realizes that he is originally identified with the deity, because he can dwell upon the *Bodhicitta*.[484]

In this practice of three secret, *mudrā* symbolizes what the practitioner and his deity intend (or vow),[485] because the nature of *mudrā* is *Bodhicitta* as mentioned above. They must be conjoined with their mental equivalents, for their power is derived from the adept's own mind which alone can evoke the mystical forces to which they correspond.[486] The *mudrās* usually guarantee the efficacy of the recitation of the mantra, not different from just the hand gestures

which support the efficacy of the spoken word, because the *mudrā* becomes a symbolic act identified with and representing both mantra and thought which are united when the mantra is practised.[487] Thus, the series of *mudrās* cause to produce certain effects of both a psychological and a physiological kind, for they express visually the activity of body and the mystery of word, which comes from the thought, mental image.[488] Accordingly, *mudrā* is an assistant to the functional role of both mantra and thought. In this context, what is the main functional role of mantra in the relationship of the three elements of three secrets.

From the foregoing passages, we can find that the maximum effect of the practice of three secrets is achieved by the coordination of body, speech and mind in *mudrā*, mantra and *dhyāna* (meditation). Amongst them, in the practice of mantra, at least three elements are necessarily included, i.e., the vibration—mental or physical, the *prāṇa* (breath), and meditation.[489] The outer forms of mantra consists of certain physical vibration, or sound-waves which are the vehicles of vibration of the pure consciousness, the so-called primordial vibration. In other words, the sonic forms of mantra are the automatic expressions of the religious experiences which cannot be represented in any other ways, and thus at the same time, they can be the most suitable means through which one reexperiences the religious state. The former emphasizes on the aspect of vibration of the mantra, while the latter gives the stress on the symbolic aspect of the mantra. At first, the sonic vibrations are closely related to the *prāṇa* of which vehicle is air. As we have seen, *prāṇa* is continuous moving activity, or the unexhausted urge or origin of all creations, and its primary attribute is vibration.[490] The recitation of mantra must be accompanied by breath which is an obvious aspect of *prāṇa*.[491] This means that the *japa* of mantra should influence the body of mantrin. The recitation of mantra controls the rhythm of breath, and thus the two vibrations of both the mantra and breath become

harmonized. This combined vibrations causes the body to vibrate well towards the subtle primordial vibration.[492] And when the vibration along with the *vācika japa*, is getting to be subtler, that is, to be the mental *japa*, the *japa* leads the mind to concentrate on the vibration, and to be vibrated itself or attuned to the original vibration. In this level, the vibration of both body and mind becomes united, and thus the whole body is integrated into the vibration of the pure consciousness. This state is nothing but *samādhi*, which is the subtlest state of the vibration of body and mind. Thus, the subtler the vibration of mantra by the *japa* is, the stronger the efficacy of the vibration to vibrate the body and mind is. That is why that the mental *japa* is considered to be more important than the *vācika japa*. The mental *japa* is more closely related to the mind of the mantrin, than the physical sound, and thus the meditation (or mental *japa*) on the form and sound of mantra—-whether in muttering or without muttering, leads the mind to concentrate well on the vibration, and to attain *samādhi* easily.

Here the symbolic meaning of the mantra helps the mind realize the state of the Buddha which occurs in the state of *samādhi*. The meditation on the symbolic meanings of mantra with the mental *japa* vivifies the mind to experience the state of Buddha which is symbolized by the mantra. Therefore, it is obvious that the mantra gives the most active or dominant role in the practice of three secret, because the body, speech, and mind are concerned as a holistic state in the practice of mantra, and thus the recitation of mantra makes them operate simultaneously to attain the state of *samādhi*.

Therefore, it can be said that the practice of mantra as the symbol of the truth, and the preaches of Mahāvairocana Buddha, and as the sonic vibration representing the pure consciousness, is considered the most important part or the leading factor in the practice of three secrets. This is the reason that Esoteric Buddhism is called as mantra school (眞言宗).

b. *Dimensions of Mantric Practice*

The practice of three secrets is the interplay of body, speech, and the mind of *sādhaka* through the symbolic forms of them to achieve higher states of consciousness, in which the body does prostrations, makes *mudrās*, etc.; speech utters mantras; and the mind visualizes the deity.[493] Among them, *japa* of mantra is the most important part, because the mantra is just related to the three factors of three secrets. This means that the practice of mantra is the practice through the holistic body including the body, speech, and mind together. Because, as we have seen, mantra itself is divided into three elements, viz., its sound (音), written form (形), and its symbolic meaning (義). The three elements are considered the symbols of the three secrets of the *devatā*, that is, the sound is the symbol of his speech, the form is the symbol of his body, the meaning is the symbol of his mind. In this way, mantra itself has been practised as the symbol of the holistic form of *devatā*, namely, the integrated symbol of the body, speech, and mind of him.

As we know, most mantras are a combination of seed-syllable (*bīja*) and symbol-words of evocative power. The form of mantra indicates the Siddham letters of *Bīja* and symbol-words. In practice, the Siddham letters of *Bīja*, just like *Oṃ* ( ), *Hūṃ* ( ), *Āḥ* ( ), and *Hrīḥ* ( ) are visualized as the symbols of the body of deity. In this case, although the Siddham letters of the symbol-words are meditated as being circulating, in accordance with the inhaling and exhaling of *prāṇa*, from the heart of deity to on the heart of adept, and vice versa,[494] they are also visualized as the symbols of deities.[495] The sound of mantra means the sonic vibration of the mantra, and it makes practitioner vibrate certain feelings and help to calls up visible symbol or image. Because it, as the symbol of deity's speech, makes us enter from the realm of prelingual sound-symbols into the sphere of imaginative thought and poetic speech that reaches beyond the meaning of words to the essence of things and feelings.[496] The meanings of mantra are the significances which the mantra symbolizes.

The *bīja* and the symbol-words are associated with various significances within their experiential background which means the religious and cultural traditions.[497] The significances of mantra, as the symbol of deity's mind, gives the *sādhaka* the ideal goal which he should reach.

In this way, mantra has been practised as the integral symbol of the body, speech, and mind of the Buddha. This practice leads the mantra to take on different dimension and to evoke different mental images and visualizations, depending on what realm the mantra is applied to. Because the practice of mantra can influence the holistic body of *sādhaka*, namely, body, speech, and mind. This implies that the practice of mantra can give effects to the physical, linguistic, and psychological levels in our life. In the activities of our real life, however, the body, speech, and mind cannot be activated separately from each other, but they always keep on co-operative activities. The physical and psychological aspects in the life are interdependent with interaction. We can see the cooperative activities of the physical and psychological in the idea that the human has a psychic body. According to the theory of the psychic body, there are three aspects, namely, mental (spiritual), psychic (vital), and physical, in the life of individual and universe. Thus, it is always believed that there are the triadic relationships linking the spiritual, psychic, and physical life between the individual and universe, because of the view that the human body is a replica of the universe, a microcosm.[498] The psychic body is the intermediary body between two bodies, namely, the body of absolute truth, "the pure essence of Budda's Body" and "the cruder karmic body," the human body.[499] This psychic body which consists of the subtle life-force airs (*prāṇa* in Skt., *rlung* in Tib.), psychic veins (*nāḍī* in Skt., *rtsa* in Tib.), and vital essences (*bindu* or *citta* in Skt., *thig-le* in Tib.), or psychophysical energies, generates the physical body much in the same way that it itself has been generated by the formless processes of mind.[500] But this psychic body is called "subtle body" (*phra-bai lus* in Tib.), because it embraces the invisible

yet underlying forces of life.[501] The three basic elements of psychic body are interdependent on each other, that is, the physical body depends on the psychic channels, the channels depend on the psychic forces, and the forces depend on the mind (including the *thig le*), and vice versa. Thus through the yogic exercises, namely, breathing, visualization, and recitation of mantra, and so forth, the components of the psychic body are purified and controlled, and thus the inherent Buddhahood which is concealed by the clingings and confusions, can be realized.

This interdependence among the physical, psychic, and mental aspects is also confirmed in the theory of psychic centres. As the theory of Kuṇḍalinī yoga in Hindu Tantra,[502] it is generally accepted that the psychic body has numerous psychic plexuses (*cakras*) which are the circular centres[503] formed on the central *nāḍī* (*suṣumnā*)[504] by the interaction of many subtle veins and the collection of various essences. Although, among them the six centres are counted as important ones,[505] three *cakras* are often used, which are always correspond to the centre of Buddha body, Buddha speech, and Buddha mind.[506] Since all the *cakras* of psychic body are considered to correspond to certain part of physical body, the three *cakras* also have the correspondent parts of physical body. The *cakra* of body is on the spot between the eyebrows (or top of head). It is associated with white light and the transmutation of ignorance. The *cakra* of speech is at the throat and is associated with red light and the transmutation of desire. The *cakra* of mind is at the heart and is associated with the blue light and is the transmutation of anger.[507] This fact shows that there are correspondences between ordinary mental, energetic, and physical functions, and their count parts in Buddha-nature. In other words, through the practice, the ordinary, even negative natures are transformed into the Buddha-natures, because the ordinary persons are by nature already emanations of Buddhahood. Thus, the description of emanation mentioned above is the inner vision and experience of the path

to enlightenment through human body.

In this context, we must recall the three-syllabled mantra, i.e., *Oṃ Āḥ, Hūṃ*, which represents the universal Body, Speech, and Mind that are also correspond to the three psychic centres of human body.[508] And the three universal body, speech, and mind are correspond to the *trikāya* system, namely, *Nirmāṇakāya*, *Saṃbhogakāya*, and *Dharmakāya*, respectively. If we understand that the *trikāya* system represents the levels in which the Buddha-nature is inherent in all sentient lives,[509] that is to say, *Dharmakāya* is the body of universal plane, universal law, *Saṃbhogakāya* is the body of ideal plane, ideal perception, and *Nirmāṇakāya* is the body of individual plane, the physical body in its purified state, we can spiritualize and transform our body into the *trikāya* through awakening or activating the activities of the three *cakras* by the practice of the three-syllabled mantra. Thus, the practice of mantra as a integrated symbol of *devatā*'s body, speech, and mind, enables the practitioner to realize the correspondence between the human body and the pure essence of Buddha's Body, especially the *trikāyas*. Thus, the practice of mantra clears away the clingings and confusions which conceal the inherent nature, and purifies and transforms the components of the subtle body as a means of realizing the inherent body of Buddahood, and of revealing it. In short, the practice of mantra enables us to transform our body into the various levels, especially just like three levels which symbolize by *trikāya* theory.

The experiences of inherent nature on the different levels by the practice of mantra includes all the effects, such as physical, psychic, and mental, that is, curing diseases, getting supernatural power, attaining enlightenment, and so forth. Because the worldly benefits and spiritual enlightenment are one and the same process, that is, the worldly benefits are not only the preconditions for attaining enlightenment, but also some kinds of the various aspects resulted from the enlightenment.[510] This multidimensional effects of mantric practice actually result from the two aspects of mantra which

correspond to the threefold actions. As we have seen so far, the mantra has two aspect with which it can functions, namely, its vibrational aspect and symbolic aspect. The recitation of mantra belongs basically to the vibrational one, and the visualization and interpretation of the mantra's form and meaning has relationship with the symbolic one. In this regard the three forms of mantra, the sound of mantra is related to vibration, and the form and the meaning of mantra belongs to the symbolic functions. In actual practice, the three forms are used simultaneously, and thus the vibrational and symbolic functions are working cooperatively, they are not isolated from each other. As we have discussed, the vibration has wide ranges from the physical—one upto mental and primordial vibration, and similarly the symbols are the diversified expressions of the human experiences from daily life upto the highest mental and archetypal unconsciousness. Thus, the symbol evokes not only the gross emotional vibration, but also the subtle mental vibration. In the practice, by the rhythmic repetition of a creative thought or idea, of a concept, a perception or a mental image which the mantric symbols give, its effect is argumented and fixed (like the action of a steadily falling drop) until the effect sizes upon all organs of activities and, becomes a mental and material reality.[511] And the vibration captured in the mantra makes us call up the inner image which is symbolized in the mantra.[512] The vibration and symbol in the mantric practice are working interdependently, for in the highest state of them, they are one and the same.

However, the physical vibration resulted from *vācika japa* influences basically the physical body, and in accordance with getting subtler through *upāṃśu, tuṣṇīm* upto *mānasa japa*, the vibration can give effect from the psychic plane upto mental and even unconscious level. In another way, the sound vibration of mantra is a kind of symbol which helps us experience an ideal state symbolized in the mantra. Thus the mantric symbol makes an adept act towards the direction (of the ideal state) which the mantra symbolizes. In this

respect, the symbol of mantra basically gives psychic and mental activities through which the symbolic meanings are fully realized, with the faith in the mantra, which are based on the experience and the traditional cultures.

From the above point of view, we can draw a conclusion on the dimensions of the practice of mantra. The practice of mantra can be considered as the integrated practice which are exercised with the holistic body. The effect of mantra comes out basically from its vibrational and symbolic aspects. It can work on physical, psychic, and mental levels, and thus its efficacy can be treated physiological and psychological phenomena. But it can precisely be said psycho-physiological effect, because in the practice of mantra, the vibrations and symbols are working interdependently, and in real life the mental and physical activities cannot be separated, instead they function cooperatively. Thus, the practice of mantra effects on various levels of our life, depending on the mental ability and the desires of the practitioners. Besides, the mantra gives room for the linguistic and social dimension which is not discussed in this work. Finally, one important thing about mantra we must keep in mind that the vibration and symbol of mantra works, not depending on static and logical basis, but on the dynamic and emotional basis, for they are comparable with living organs whose movement are not predictable, notwithstanding their dependence on certain law,[51] which have seen attempted to find out in this work. Therefore, the practice of mantra gives the basic role to the Esoteric Buddhism as a kind of living practice which has a long historical and traditional background, and thus functions properly based on this understanding of the background.

References

1. Kamal Mitra, *Wonder of Sound and Word* (Varanasi: Bharativa Vidya Sansthan, 1990), p. 10. (Quoted from *Encyclopedia of Science and Technology*, McGraw Hill, vol. 12.)

2. Ibid.
3. P.B. Mukharji, "The Metaphysics of Sound," in *Japasūtram, The Science and Creative Sound* (Madras Ganesh & Co., 1961), p. 67.
4. Anthony Jackson, "Sound and Ritual," *Man*, vol. 3 (1968), no. 2, p. 293: He classifies the sound broadly into two categories, natural sound and man-made sound, and subdivides the man-made sound into four kinds: (1) human-like speech, (2) non-human-like speech, (3) musical sound, and (4) non-musical sound. He considers silence by contrast with noise.
5. Ibid., p. 297.
6. Rodney Needham, "Percussion and Transition," *Man* vol. 2 (1967), no. 3, p. 111.
7. Mircea Eliade, *Shamanism*, trans. W.T. Trask (New York: Pantheon Books, 1964), p.179.
8. Rodney Needham, op. cit., p. 111.
9. William C. Sturtevan, "Categories, Percussion and Physiology," *Man*, vol. 3 (1968), p. 133, summarizing "A physiological Explanation of unusual behaviour in ceremonies involving drums," by Neher Andrew, *Hum. Biol.* vol. 34 (1962), pp. 151–60.
10. Sturtevan, "Categories, Percussion and Physiology," p. 133: Thus the low frequency receptors in the ear withstand higher amplitudes of sound than do higher frequency receptor, hence being capable of transmitting more energy to the brain.
11. Ibid., p. 134.
12. Ibid., p. 297.
13. Ibid., p. 298.
14. S.J.M. Amaladoss, "Music as Sādhana," *Journal of Dharma*, vol. (1982), no. 2, p. 183.
15. Lawrence E. Sullivan, "Sound and Senses: Hermeneutics of Performance," *History of Religion*, vol. 26 (1987), pp. 15–16: He extracts this theory from conducting survey of the South American culture.
16. S.J.M. Amaladoss, "Music as Sādhanā," p. 185: Every revolutionary movement has its anthem and every army on the march has its band of musicians. Songs provoke the mind, music touches the heart and both can transform attitudes. Rhythm can weld a group together for common action. The usefulness of music and song as a tool for communication

and even of education is too obvious to need comment.

17. Ibid.
18. Ibid., p. 188.
19. Kamal Mitra, op. cit., p. 138.
20. P.B. Mukharji, op. cit., pp. 67–70: Its first inadequacy is with the receiver. There is limitation of the audibility of the receiver or the ear, that is to say, the ear cannot hear the ultrasonics, the vibration of an upper limit, and infrasonics, the vibration of a lower limit. The second inadequacy arises from the nature and character of the medium. There is a place where we cannot hear the sound. That is a complete vacuum in which we have vibration without sound because there is no medium to convey the vibration. The third one relates not to the origin of sound nor its progress through a medium, but its ultimate destiny. Where does the sound of modern physics go? The sound exists when the waves arise. Then where do the waves go? What happens to the waves? The answers of the sound physicist of the modern age may first be summarized as dissipation, namely, sound is said to dissipate itself. Where is the sound dissipated to? Now there is no answer, but sometimes, an explanation is the "conversion." Also following the question in what it is converted? The answer can not be given.
21. Ibid., p. 69.
22. Ibid., p. 70.
23. Ibid., p. 69.
24. See *supra,* pp. 26–32.
25. Surendranath Dasgupta, *Philosophical Essay* (repr., Delhi: Motilal Banarsidass, 1990), p. 163.
26. See *supra*, pp. 28–32.
27. S.N. Dasgupta, op. cit., p. 164.
28. André Padoux, *Vāc*, p. 383.
29. Ibid., p. 78.
30. Mark S.G. Dyczkowski, *The Doctrine of Vibration*, p. 62.
31. André Padoux, op. cit., p. 83.
32. Ibid., p. 413.
33. If the vibration means physical one, the sound of metaphysics is not vibratory sound or beyond the vibration. In the Indian concept, the vibration (*spanda*) indicates the first creative movement which is actually united with the silence. All the vibrations in the word are the manifestation of the

silence of sound.

34. Swami Devānanda, *Meditation and Mantra*, p. 47, he quoted from an excerpt of Fritjof Capra's keynote address at the Los Angeles Symposium on "Physics and Metaphysics," October 29, 1977.
35. John Stevens, *Sacred Calligraphy of the East*, p. 25.
36. For this notion, we have already discussed the first letter '*A*' which is symbolized 'the unborn, non-existence, existence (temporal existence).' This implies that there is no first origin of the sound.
37. Harold G. Coward, *The Sphoṭa Theory of Language*, p. 53.
38. Lama Anagarika Govinda, op. cit., p. 26.
39. S.B. Dasgupta, "The Role of Mantra in Indian Religion," op. cit., p. 54. It is also called *anāhata nāda*, or primordial sound which can create, destroy and recreate manifold universes, see P.B. Mukharji, op. cit., p. 70.
40. John Blofeld, op. cit., p. 99.
41. Barbara A. Amodio, "The World Made of Sound: Whitehead and Pythagorean Harmonics in the Context of Veda and the Science of Mantra," *Journal of Dharma*, vol. 17 (1992), no. 3, p. 233.
42. John Blofeld, op. cit., p. 98.
43. P.B. Mukharji, op. cit., p. 77: Every object is the result of a particular density of sound. That is seminal sound. There is an octave of sound in every manifestation and object. If one knows the seminal sound of an object, you can fashion it in any way you like by using that particular octave in re-modelling or remolding or destroying it. By the knowledge of sound and its application, you can create, sustain and destroy universes, etc.
44. Ibid., p. 74.
45. Ibid., p. 73.
46. Barbara A. Amodio, op. cit., p. 252.
47. Frits Staal, "Vedic Mantras," op. cit., p. 65.
48. Ibid., p. 95.
49. M. Amaladoss, S.J., "Music as Sādhanā," p. 181.
50. Frits Staal, "The Sound of Religion," in *Numan* vol. 33, facs. 1, p. 44.
51. Usharbuddha Arya, *Mantra and Meditation*, p. 49.
52. Swami Ajaya, *Yoga Psychology* (repr. Honosdale, Pa.: The Himalayan International Institute of Yoga Science and

Philosophy, 1987), p. 59.

53. See Sanjukta Gupta, "Modes of Worship and Meditation," in *Hindu Tantrism*, p. 181, she quoted from an unpublished paper by T.L. Rana, "It may be worth mentioning that the yogins amongst the musician's circle employ a separate method to experience the supreme sound *nādabrahman*, through *kuṇḍaliṇī yoga*. They utilize special musical notes and modes of melody to rouse their *kuṇḍalinī*, thus using music in the place of *mantra*."
54. Usharbudha Arya, op. cit., p. 50: The *raga* of a *mantra* is primarily a monophonic one, a single sound without harmony (monothetical), while the music is polyphonic one, with harmony (ploythetical), see Swami Sivananda Radha, *Mantras, Words of Power* (Delhi: Motilal Banarsidass, 1993), p. 108; Anthony Jackson, op. cit., p. 299.
55. Swami Sivananda Radha, op. cit., p. 60: Thomas Marcotty, *The Way-Music, How to Conjure with Sound—Rudra Veena: The Theory and Technique of Tantric Music* (Lugano, Decisio Editrice, 1980), p. 89: The mantric language has its dialects, more about that later. One of these dialects which is thought to be particularly penetrating and understandable is, in a way, the one that emerges when one play on the *rudra-veena*.
56. Swami Sivananda Radha, op. cit., p. 107.
57. For examples, the mantra *Om Maṇi Padme Hūṃ* in Sanskrit, is pronounced *Ong Mani Peme Hung* in Tibet, *Om Mani Bhan Me Hum* in Korea.
58. Swami Sivananda Radha, op. cit., p. 107; John Blofeld, *Mantras*, p. 42.
59. Lama Anagarika Govinda, *Foundations of Tibetan Mysticism*, p. 27.
60. Ibid., p. 25.
61. Ibid., p. 27.
62. Lama Anagarika Govinda, op. cit., p. 33: Form is indispensable, because it is the vessel which holds the other qualities. Feeling is indispensable, because it creates unity (like heat which, by melting different metals, amalgamates them into a new homogeneous unit). Idea is the substance, the *prima materia* which vitalizes all the elements of the human mind and calls up their dormant energies. But it has to be noted that the term "idea" should not be understood as representing a mere abstraction, but a creative picture,

or a form of experience in which reality is reflected and reproduced ever anew.

63. See *supra,* 115n333.
64. André Padoux, op. cit., p. 379.
65. Lama Anagarika Govinda, op. cit., p. 35.
66. Ibid., p. 28: They (the letters of mantra) are only the means for concentrating on already existing forces, just as a magnified glass, though it does not contain any heat of its own, is able to concentrate on the rays of the sun and to transform their mild warmth into incandescent heat.
67. John Blofeld, op. cit., p. 86: Neither *mantras* nor spells can be good or evil in themselves; just like sword, they may be turned to purposes either good or ill; such efficacy as they have must depend on a mental accompaniment, for it would be ludicrous to suppose that words uttered mindlessly could be any more effective.
68. Ibid., p. 100.
69. Mark S.G. Dyczkowski, *The Doctrine of Vibration,* p. 200.
70. Ibid.
71. Ibid., p. 202.
72. Ibid.
73. Ibid.
74. Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness,* p. 70.
75. Ibid., p. 71.
76. See *supra,* 94n150.
77. See *supra,* 102n225.
78. *SV,* 2.1: In other words, *mantra* is explained as having the character of that cognition (*manana*) which is the primordial vibration [in the cosmos] and [thus] as having the character of rescuing [*trāṇa*]—that is pacifying [*praśamana*]—one from *saṃsāra* which is [the realm] of duality (*ata eva ca parasphuratātmaka manana dharmātmatā, bhedamayasa smraprasāmanātmakatrāṇadharmatā ca asya nirucyate*), quoted from Harvey P. Alper, "The Cosmos as Śiva's Language-Game: 'Mantra' According to Kṣemarāja's Śivasūtra-vimarśinī," in *Understanding Mantras,* p. 269.
79. John Blofeld, *Mantras,* p. 101.
80. In this case, John Blofeld suggests tentatively: Between the subjective and external operation of *mantra,* in the case of the former, it is abundantly clear that accuracy of pro-

nunciation and intonation do not greatly matter, hence my conclusion is that *śabda* here relates to sound archetypes rather than to the sound actually produced. In the case of latter, it seems to me just possible that perfection of utterance is an essential ingredient, to a *mantra*'s operation. Ibid., p. 102.

81. See *supra,* pp. 56–63.
82. See *supra,* p. 178.
83. Shozui Makoto Toganoo, "The Symbol-System of Shingon Buddhism," in *The Mikkyo Bunka,* vol. 97, p. 58.
84. Ernst Cassirer, *An Essay on Man* (New York: Doubleday & Co., 1944), pp. 44–45: It is undeniable that symbolic thought and symbolic behaviour are among the most characteristic features of human life, and that the whole progress of human culture is based on these conditions.
85. Thomas Fawcett, *The Symbolic Language of Religion* (London: SCM Press, 1970), p. 26.
86. Jolande Jacobi, *Complex/Archetype/Symbol, in the Psychology of C.G. Jung,* trans. Ralph Manheim (London: Routledge and Kegan Paul, 1959), p. 77; The magical theory of J.G. Frazer, the sexual theory of Sigmund Freud, the Archetypal theory of C.G. Jung, the Perceptual theory of Whitehead, the Conceptual theory of S.K. Langer, the Metaphorical theory of W.M. Urban, the wholistic theory of Ernst Cassirer, and others, are popular; see also Satya Prakash Singh, op. cit., pp. 1–33.
87. Thomas Fawcett, op. cit., p. 27: The relationship and differences between sign and symbol have been discussed variously by many scholars. Both symbols and signs point beyond themselves to something else. But the two terms are basically different. The sign is always less than the concept it represents, while a symbol always stands for something more than its obvious and immediate meaning. The sign presents any known thing, but symbol represents something unknown. Thus a sign must refer specifically to one object (one-to-one relationship), person or event, whereas a symbol is able to refer to a variety of things at different times and places (one-to-many relationship). While the sign bears no necessary relation to that which it points to, the symbol participates in the reality of that for which it stands. The sign can be changed arbitrarily according to the demands of expediency, the symbol grows and dies according to the

relation between that which is symbolized and the persons who receive it as a symbol. The signs really powerful, at least in a religious context, only when associated with a symbol. Therefore, the sign is sometimes considered a kind of symbol, and symbol is sometimes considered a kind of sign. See for this case, especially, John A. Hutchison, *Language and Faith—Studies in Sign, Symbol and Meaning* (Philadelphia: The Westminster Press, 1963), pp. 21–43.

88. Paul Tillich, *Dynamics of Faith* (New York: Harper Torchbook, 1958), p. 43.
89. *Complete Psychological Works of Sigmund Freud* (London, 1961), vol. XIX, p. 135.
90. C.G. Jung, *Psychology and Alchemy*, trans. R.F.C. Hull, in *The Collected Works of C.G. Jung*, vol. 12 (sec. edn., London: Routledge and Kegan Paul, 1968; repr. 1980), p. 432.
91. Jolande Jacobi, op. cit., p. 75.
92. Ibid., p. 74.
93. Ibid., pp. 31, 74: Archetypes are, by definition, factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in such a way that they can be recognized only from the effects they produce. They exist preconsciously, and presumably they form the structural dominants of the psyche in general; ibid., p. 52: The archetypes are not inherited representations, but inherited possibilities of representation.
94. C.G. Jung, "Approaching the Unconscious," ed. C.G. Jung in *Man and Symbols* (repr., New York: Doubleday & Co., 1972), p. 98; Jolande Jacobi, op. cit., p. 36: The unconscious, as the totality of all archetypes, is the deposit of all human experience right back to its remotest beginnings.
95. Jolande Jacobi, op. cit., pp. 74–75. Before mentioning this passage, he gives this notion: When the archetype manifests itself in here and now of space and time, it can be perceived in some form by the conscious mind. Then we speak of a symbol. This means that every symbol is at the same time an archetype, that it is determined by a non-perceptible *archetype per se*. In order to appear as a symbol it must, in other words, have "an archetypal ground plan." But an archetype is not necessarily identical with a symbol.
96. Paul Tillich, *Systematic Theology* (eighth imp. Chicago: University of Chicago Press, 1963), p. 241.

97. Paul Tillich, *Theology of Culture* (repr. London: Oxford University Press, 1977), p. 58.
98. Ibid., p. 98.
99. Ibid., p. 100.
100. C.G. Jung, *Symbols and Transformation*, in *The Collected Works*, vol. 5) (London: Routledge and Kegan Paul, 1960), p. 232.
101. Ibid., p. 45.
102. C.G. Jung, "Approaching the Unconscious," in *Man and Symbols*, p. 69: What I call properly as instincts are physiological urges, and are perceived by the senses. But at the same time, they also manifest themselves in fantasies and often reveal their presence only by symbolic images. These manifestations are what I call "archetypes." They are without known origin, and they produce themselves in any time or at any part of the world.
103. C.G. Jung, *Memories, Dreams, Reflections* (London, 1963), p. 309.
104. Satya Prakash Singh, *Upanisadic Symbolism*, p. 19.
105. Erich Fromm, *The Forgotten Language: An Introduction to the Understanding of Dreams, Fairy Tales, and Myths* (reprt. New York, Toronto: Rinehart & Co., 1951), p. 13. According to him, the conventional symbol is the language used in everyday, just like the word "table." If we see the word "table," or the sound "table," the letters T-A-B-L-E stand for something else, namely, the thing table that we see, touch and hear. The thing table has nothing to do with the sound, or the word table. There is no inherent relationship between them. The only reason the word symbolizes the thing is the convention of calling this particular thing by a particular name. Pictures also can be conventional symbols, such as the colour of flag for any country. The very opposite to the conventional symbol is the accidental symbol. Any place in which one had a particular personal experience can be that symbol for him. This symbol includes any thing, any event as well as any place. There is no intrinsic relationship between the symbol and that which it symbolizes. They are connected with a specific mood. This symbol cannot be shared by anyone else except as we relate the events connected with the symbol. The universal symbol is one in which there is an intrinsic relationship between the symbol and that which it represents. These symbols are rooted in the experience of every human being.

This symbol has been used in myth, religious theory and rituals, namely, fire, water, moon, sun, tree, man and woman, *maṇḍala*, etc. The universal symbol is the only one in which the relationship between the symbol and that which is symbolized is not coincidental but intrinsic. It is rooted in the experience of affinity between an emotion or thought, on the one hand, and a sensory experience, on the other. This symbol is rooted in properties of our body, our senses, and our mind, which are common to all men. We may speak of dialects of universal symbolic language, which are determined by those differences in natural conditions which cause certain symbols to have a different meaning in different regions of the earth.

106. Victor Turner, *The Forest of Symbols* (eighth imp., Ithaca and London: Cornell University Press, 1989), p. 29, quoted from Edward Sapir in the *Encyclopaedia of the Social Science*, pp. 492–93. The condensation symbol has four main attributes of ritual symbols: (1) the condensation of many meaning in a single form, (2) economy of reference, (3) predominance of emotional or orectic quality, and (4) associational linkages with regions of the unconscious.

107. Susanne K. Langer, *Philosophy in a New Key* (third edn. Cambridge, Mass.: Harvard University Press, 1980), pp. 81–82: As it is, however, all language has a form which requires us to string out ideas, even though their objects rest one within the other. This property of verbal symbolism is known as discursiveness: by reason of it, only thoughts which can be arranged in this peculiar order can be spoken at all: any idea which does not lend itself to this "projection," is ineffable, incommunicable, by means of words.

108. Ibid., pp. 96–97: The meanings of all other symbolic elements–non-verbal act, like pointing, looking, emphatic voice-inflections, to assign specific denotation to its terms–that compose a larger, articulate symbol, are understood only within the total structure. Their very functioning as symbols depends on the fact that they are involved in a simultaneous, integral presentation. This kind of semantic may be called "presentational symbolism," to characterize its essential distinction from "discursive symbolism," or "language," proper.

109. C.G. Jung, *Man and His Symbols*, p. 93: The former (natural) are derived from the unconscious contents of the psyche, and they, therefore, represent an enormous number of

variations on the essential archetype images. In many cases they can still be traced back to their archaic roots, i.e., to ideas and images that we meet in the most ancient records and in primitive societies. The cultural symbols, on the other hand, are those that have been used to express "eternal truth," and are still used in many religions. They have gone through many transformations and even a long process of more or less conscious development, and have thus become collective images accepted by civilized societies. In this respect, the natural symbols or religious symbols are usually collective symbols which arise from the symbol-forming capacity of each individual psyche, but which are based on universal and fundamental archetypal forms and which, according to their expressive power and richness of content, have been taken over by mankind and as a whole or by certain larger or smaller groups. Thus the individual symbols are short-lived, limited to an individual or a few individuals, but only when the universal archetypal pattern has shone through from behind the individual symbol becomes a "collective symbol" in the manner of innumerable symbols of mythology and religion with which we are familiar, it can fully exert its liberating and saving effect, see, Jolande Jacobi, op. cit., pp. 103-4.

110. Paul Tillich, *Dynamics of Faith* (New York: Harper Torchbook, 1958), p. 41.
111. Thomas Fawcett, op. cit., p. 30.
112. Paul Tillich, op. cit., p. 42.
113. Ananda Amaladass, *Philosophical Implications of Dhvani:* Experience of Symbol Language in Indian Aesthetics (Vienna: E.J. Brill, 1984), pp. 142–43.
114. S.J.M. Amaladoss, "Symbol and Mystery," *Journal of Dharma*, vol. 2 (1977), p. 383.
115. Ananda Amaladass, op. cit., p. 143.
116. Paul Tillich, op. cit., p. 42.
117. Ananda Amaladass, op. cit., p. 143.
118. Ibid.
119. Paul Tillich, op. cit., p. 142.
120. Ibid., p. 43.
121. Ananda Amaladass, op. cit., p. 142.
122. Erich Fromm, *Psychoanalysis and Religion* (seventh imp. New Haven: Yale University Press, 1958), p. 111.

123. Ibid., p. 122.
124. Mircea Eliade, "Methodological Remarks on the Study of Religious Symbolism," in *The History of Religion—Essay in Methodology*, ed. Mircea Eliade and Joseph M. Kitagawa (Chicago: University of Chicago Press, 1959), p. 95.
125. John A. Hutchison, *Paths of Faith* (New York: McGraw-Hill Book Co., 1981), p. 3: Each of these paths is expressed in symbols which are distinctively its own. Conversely, it is this function of life orientation which imparts religious significance to a symbol or a symbol system. Hence a religion may appropriately be defined as a holy or sacred symbol system.
126. Paul Tillich, *Theory of Culture*, p. 61.
127. Mircea Eliade, op. cit., pp. 97–103. He says, "The World 'speaks' or 'reveals itself' through symbols, not, however, in a utilitarian and objective language. The symbol is not a mere reflection of objective reality. It reveals something more profound and more basic." Thus he discusses the characteristics of the religious symbol in the following way.
    1. Religious symbols are capable of revealing a modality of real or a structure of the World that is not evident on the level of immediate experience, just like the Cosmic tree reveals "the World as a living totality."
    2. This leads the symbol to have a archaic aspect, archaic symbols which imply on ontology.
    3. An essential characteristic of religious symbolism is its multivalent, its capacity to express simultaneously a number of meanings whose continuity is not evident on the plane of immediate experience, just as the symbolism of moon which reveals a connatural solidarity between the lunar rhythms, temporal becoming, water, the growth of plants, the female principle, death and resurrection, human destiny, weaving, and so forth.
    4. The symbol is thus able to reveal a perspective in which heterogeneous realities are susceptible of articulation into a whole, even of integration into a "system." The religious symbol allows man to discover a certain unity of the World and, at the same time, to disclose to himself his proper destiny as an integrating part of the World.
    5. The religious symbol has the capacity for expressing paradoxical situations, or certain structures of ultimate

reality, otherwise quite inexpressible. The symbol can express the contradictionary aspect of ultimate reality.

6. It is necessary to underline the existential value of religious symbolism, that is, the fact that a symbol always aims at a reality or a situation in which human existence is engaged. Symbols keep their contact with the profound sources of life, and they express the "spiritual as lived." The religious symbol reveals the continuity between the structures of human existence and cosmic structures. Thus to "live" a symbol and to decipher its massage collectively implies an opening towards the Spirit and, finally access to the universal.

128. Paul Tillich, *Systematic Theology*, p. 240. C.G. Jung also writes: A symbol is, on the one hand, the primitive expression of the Unconscious, on the other hand, it is an idea that corresponds to the highest premonition of the conscious mind. Such things (like archetypal symbols) are not to be thought out, but must grow up again from the dark depth of oblivion, in order to express the outer premonition of the conscious mind and the highest intuition of the spirit, so as to integrate the uniqueness of a consciousness, that is fully aware of the present, with the primordial part of life. Quoted from, *The Secret of the Golden Flower*, translated from the original German, p. 32; Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness*, p. 70.

129. R. Chaudhury, "Are Religious Symbols Meaningful," in *Philosophy and Language* (Delhi: Capital Publishing House, 1984), p. 10. He gives some kinds of functions of religious symbols in the following manner: "First, they act as the links between the worshipper and worshipped. They are necessary and helpful intermediary between the inadequate capacity of the mind of the worshipper and the nature of unknown. Sometimes they provide us a material forms suitable object of reverence and satisfy the needs of the minds which are incapable of grasping the transcendent. Second, they evoke within us a stream of emotion. They elicit a set of emotional responses from people who have been conditioned to expressions of this kind and evoke those 'feelings which are a far-off view of the divine'." Third, they express a faith situation. The statues of any deity express the worshipper's faith within his religion. Fourth, they are loaded with such

concrete reference that they cannot be regarded as meaningless. They connote something which ordinary language cannot capture, a mystery which is not to be resolved. Fifth, they serve to express shorthand representations of complex ideas.

130. For this case, Harvey A. Alper points out well in his instruction of *Understanding Mantras,* pp. 10–12.

131. Here we must keep in mind that the formula of *mantra* is of three types. The first type is that which consists of the words that have all literal meaning. The second one is that which consists of both meaningful words and literally meaningless words. The last type is that which consists of all meaningless words. The meaningless words are the *bījas* and certain sound imitating any natural phenomenon and expressing any emotional feeling. Even though these sounds have no literal meaning, they are interpreted symbolically according to the situation of their actual usages. Thus these are meaningful in their own way within their particular usage and conditions which are in a certain culture, tradition and certain group of people. (See also *supra,* 268n369.) Thus Bharati suggests in this manner: Mantra is meaningful not in any descriptive or even persuasive sense, but within the mystical universe of discourse. Mantric discourse is verifiable not by what it describes, but what it effects. If it creates that somewhat complex feeling tone in the practising person, which has found its expression in the bulk of mystical literature such as Tantra, then it is verifiable. In other words, it can be verifiable only by "its emotive luminous effect as well as in the corroboration of such effect in religious literature." *Tantric Tradition,* p. 102.

132. Umesh Chandra Sharma, *Indian Mantras as Transformative Speech-Act* (Aligarh: Vivek Publication, 1985), p. 1.

133. Ibid.; Herbert V. Guenther, *The Life and Teaching of Naropa* (repr. New York: Oxford University Press, 1978), p.112: Mantra is a name of symbolic transformation processes and their experience, in which language partakes, being, as it were, its final shape. Inseparable from mind, mantra is its activity as such.

134. Umesh Chandra Sharma, op. cit., p. 1.

135. Shouzui Makoto Toganoo, "The Symbol System of Shingon Buddhism," in *The Mikkyo Bunka,* vol. 99 (1972), p. 69:

objects which have the power to evoke and sustain deeply moving forms of experience. Accordingly, symbols are divided into two main classes. The one is 'poetic or imaginative words,' that is, verbal symbols. And the other one is 'other kind of object,' that is, non-verbal symbols. The term of a poem is a symbol, and a poem, that is, a cluster of symbols, is symbol as well. Therefore, the above-mentioned poems are the symbolic expression of religious experience, that is, the expression of religious experience through verbal symbols."

136. See *supra*, 246–47n252, we can interpret the letter (字), the seal (印) and the image (像) as verbal, any object and image, respectively. In this case, the seal (*mudrā*) denotes any identified seal (契印) which means any object that symbolizes certain character. We can find this kind of interpretation of the seal in *CMS*, 20 (*Taisho*, 39, 783b): The seal is called the grasped one, the sword, wheel, silver string (*pāśa*), *vajra*, etc. (印謂所執印 卽刀輪絹索金剛杵之類也).
137. *MVS*, 6 (*Taisho*, 18, 44a): The letter has two sorts, i.e., sound and *Bodhicitta* (字有二種 謂聲及菩提心). *CSM*, 20 (*Taisho*, 39, 783b) implies that the *Bodhicitta* means the meaning of the letter which is a symbolized form, actually the *bīja*, of *svadevatā*. Because the *Bija* mantra represents the *Bodhicitta* of which embodiment is the *svadevatā*.
138. See *supra*, p. 158.
139. See *infra*, 403n438.
140. See *supra*, 244n235.
141. In this case, two levels of mantra, metempirical and empirical by Padoux, and two levels of religious symbol, transcendent and immanent by Tillich, can be compared with this two levels of mantric symbol.
142. For example, *cittaṃ mantraḥ*, and *mantraḥ dharmatā*.
143. See *supra*, 243–44n224.
144. Lama Anagarika Govinda, *Foundations of Tibetan Mysticism*, p. 18.
145. Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness*, p. 68.
146. For example, the Six-syllabled mantra, besides having a psychic affinity to an element embedded within the user's consciousness and to an identical element in the psyche of those upon whom it is employed, derives enormous force from the cumulative power of sacred associations with which

it has been invested by the minds of countless people during the course of centuries, John Blofeld, op. cit., p. 37.

147. Ibid., p. 100.
148. Lama Anagarika Govinda, *Creative Meditation*, p. 70: The *mantras* are archetypal sound and word symbols that have their origin in the very structure of our consciousness. They are, therefore, not arbitrary creations of individual initiative, but arise from collective or general human experience, modified only by cultural or religious traditions.
149. See *supra*, 109–10nn291–93.
150. See *supra*, p. 59.
151. See *supra*, p. 177.
152. *CM*, 4 (*Taisho*, 39, 618b)復次種種世諦門 皆是法界 幖幟.
153. John Woodroffe, *The Serpent Power*, p. 98: *Mantra* and *Devatā* are one and the same. The *Devatā* is a form of the consciousness of *sādhaka*, which the latter arouses and strengthens, gains good thereby.
154. For instance, Avalokiteśvara *Bodhisattva*, known by the wise not as a god or goddess, but as the mind's embodiment of a force too abstract to be otherwise depicted, personifies the tremendous force of compassion impartially bestowed on all sentient beings alike, whether regarded as a self-existing celestial being or as a mental creation of the devotee. John Blofeld, op. cit., p. 34.
155. S.N. Dasgupta, "General Introduction to Tantra Philosophy," p. 175: *Mantra* is not only the force of *śakti* as external to the *sādhaka*, but is also the mind or *citta* of the *sādhaka* which unites it. For it is the one reality, the subject and the object.
156. Satya Prakash, op. cit., p. 367.
157. Mircea Eliade, "Mythological Remarks," p. 102.
158. R. Choudhury, op. cit., p. 10.
159. Mircea Eliade, op. cit., p. 97.
160. Paul Tillich, *Dynamics of Faith*, p. 44.
161. Ananda Amaladass, op. cit., p. 163, he quotes this passage from H.G. Gadamer, *Philosophical Hermeneutics* (Berkeley and Los Angeles: 1977), pp. 103–4. The World itself is experienced as symbol. Ananda Amaladass, op. cit., p. 166.
162. Ananda Amaladass, op. cit., p. 163.
163. Ibid.
164. Ibid., p. 164.

165. Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness*, p. 68.
166. To Buddhists of some schools, i.e., Chan Follows or Theravādins, etc., traditionally adoption of any deity seems a preposterous perversion of one of their most cherished beliefs, because they have been taught to eschew deities. However, at the popular level, the Mahāyāna Buddhist have various Buddhas, *Bodhisattvas* and other protecting spiritual beings to realize their innate divinity.
167. John Blofeld, op. cit., p. 51.
168. John Woodroffe, *Śakti and Śākta*, p. 310.
169. Mohanlal Bhagwandas Jhavery, op. cit., p. 38.
170. Ibid., p. 67.
171. V.S. Apte lists thirty-two kinds of meanings of *tantra* in his *The Practical Sanskrit-English Dictionary*, p. 467. He enumerates them such as a loom, a thread, main point, a chapter or section, etc.
172. S.N. Dasgupta, "General Introduction to Tantra Philosophy," p. 151.
173. S.B. Dasgupta, *An Introduction to Tantric Buddhism*, p. 1.
174. Ibid., p. 2.
175. Shozui Makoto Toganoo, "The Method for Understanding Esoteric Buddhism in the Present Time (現代における密教研究のあり方, *Gendainiokeru Mikkyo Kenku no hoho*)," in *Lectures for Modern Esoteric Buddhism* (現代密教講座, *Gendai Mikkyo Koza*) (Tokyo: Daito Shuthansha, 1976), vol. 8, p. 23.
176. However, later on, Bu-ston included some Sutras which have relatively more Tantric elements, when he classified the Kanjur Tantras section of authoritative Tantras under the heading of four Tantra classes, *Kriyā*, *Caryā*, *Yoga*, and *Anuttarayoga*, see Alex Wayman, *Introduction to the Buddhist Tāntric System*, pp. 1–4.
177. Yukei Matsunaga, *The History of Esoteric Buddhism*, p. 3; D.L. Snellgrove, *Buddhist Himalaya—Travels and Studies in Quest of the Origins and Nature of Tibetan Religion* (Oxford: Bruno Cassirer, 1957), pp. 54–55. In this case, the Sūtras are mainly doctrinal in character, which provide the philosophical sources to the Tantra. The Tantras contain magical spells, descriptions of divinities and sets of divinities arranged for meditational and ritual use, instructions in sacramental worship and in the bestowing of consecrations. Thus they

tell of an entirely different kind of practice, by means of which Buddhahood can be gained in this very life. However, these two types of texts, Sūtra and Tantra, are not entirely separated from each other. Magical spells appear in several Sūtras, and many texts which are known as Sūtras in Sanskrit versions, were firmly classed as Tantras by Tibetans.

178. S.B. Dasgupta, *An Introduction*, p. 1.
179. The term *tantra* was introduced into the English language for the first time in 1799 when the Tantric works were discovered by the missionaries in India. Since that, one of the ace propagators of this mistaken idea (built up the superficial similarities of Hindu and Buddhist Tantras) was Austin Waddell who is often quoted as an authority on Tibetan Buddhism. And the first European scholar who had the courage to rehabilitate the Tantras, especially the Hindu *Tantras* of the *Kuṇḍalinī* yoga, was John Woodroffe, who published his famous series of works on Tantric text and philosophy under the pseudonym of Arthur Avalon.
180. S.B. Dasgupta, *An Indroduction*, p. 4.
181. Alex Wayman, *The Yoga of the Guhyasamājatantra—The Arcane Lore of Forty Verses*, A Buddhist Tantra Commentary (Delhi: Motilal Banarsidass, 1977), p. 52.
182. A. Bharati, *The Tantric Tradition*, p. 18.
183. Ibid., p. 20.
184. Ibid., p. 31. In this regard, Dasgupta puts forth two facts, namely, a fundamental postulate that "truth resides within the body of a man and a theoretical principle of duality in non-duality," *An Introducation to Tantric Buddhism*, p. 3. Both of them agree these characteristics share with Hindu Tantras, but their differences are: (1) the Buddhist scription of dynamicity to the male and of wisdom to the female, (2) while the Hindu ascription of dynamicity to the female and (static) wisdom to the male pole, and (3) a certain technical terms, viz., *tri-kāya* (Buddhist only), *śakti* (Hindu only). A. Bharati, op. cit., p. 31.
185. For this see, Yūkei Matsunaga, "On the Criticism and Advocation of Tāntric Buddhism," in *The Mikkyo Bunka*, vols. 53–54 (1961), pp. 134–44.
186. S.B. Dasgupta, *An Introducation to Tantric Buddhism*, p. 66.
187. Matsunaga, "On the Criticism," p. 125.
188. Herbert V. Guenther, *The Tantric View of Life* (Berkeley and

London: Shambhala, 1972), p. 2. In this case, he defines the word *tantras* as both integration and continuity by quotating *Guhyasamājatantra* as follows: "*Tantra* is continuity and this is threefold: Ground, Actuality, and Inalienableness. Actuality is immanent causality, Inalienableness is the effect, Ground is the process." Herbert V. Guenther, *The Teaching of Naropa*, p. 114.

189. B. Bhattacharyya, *An Introduction to Buddhist Esoterism*, p. 47.
190. Lama Anagarika Govinda, "Tāntric Buddhism," in *2500 Years of Buddhism*, ed. P.V. Bapat (New Delhi: Publication Division, 1956), p. 313.
191. Ibid., p. 327.
192. David J. Kalupahana, "The Buddhist Tantric Deconstruction and Reconstruction: Their Sūtra Origion," in *Śramaṇa Vidyā — Studies in Buddhism* (Samyag Vāk. series III, Prof. Jagannath Upadhyaya Commemoration Volume), ed. N.H. Samtani (Sarnath, Varanasi: Central Institute of Higher Tibetan Studies, 1987), p. 308.
193. Ibid., p. 323.
194. Ibid. Here it can be concluded tentatively about the relationship between Buddhist and Hinduist Tantras, that from the main philosophical side which both of them accept their preceding thought, namely, Mahayana and Vedanta, respectively. They are quite different, due to their ontological position, as well known. The Buddhists reject any ontological establishment, but Hinduists have a powerful ontology. As an example we see *Śunyata* and *Brahman*, and that from the practical method, they share some similarities, that is, they follow the yogic practice with which they cultivate the true nature of mind, whether they consider the true nature of mind as the absolute substantiality or not, see A. Bharati, op. cit., pp. 24–27.
195. B. Bhattacharyya, ed., *Sādhanamālā* (Baroda: Oriental Institute, 1968), vol. 2, p. xxiv. He quotes from *Vajrasekhara* in *Advayasaṃgraha* (pp. 23–24) which was written by Advayavajra who lived around the later of eleventh century and the early twelfth century. The *passage* is following: *Śūnyata* is designated as *Vajra* because it is firm, and sound, and cannot be burnt, and cannot be destroyed (*dṛḍhaṃ śāram asausiryam acchedyabhedyalakṣaṇam/adāhyavināśi ca śūnyat vajramucyate*); *Vajra* also commonly rendered as the

Thunderbolt, see S.B. Dasgupta, *An Introduction*, p. 77.

196. *Sādhanamālā*, pp. 225, 421: *eṣo'ham anuttarasamyaksaṃbodhi mārgamāśrayāmi yaduta vajrayānam* (225) / *sa prāpnotyacid bodhiṃ vajrayāna-pravarttanīm* (421) /

197. *Sādhanamālā*, pp. 4, 225: *anayā mantrī mahāyānānna para hiyate nirvidhnasiddhiśca bhavati* (4) / *dharmaṃ śaraṇaṃ gacchāmi samagraṃ mahāyānam* (225) /

198. *Tsui-shāng-tā-shang-ching-kāng-tā-chiao-pāo-wang-ching* (最上乘金剛大教寶王經, *Vajragarbha ratnarājatantra*), trans. Fa-hien (法天) (*Taisho*, 20, 543a): There are four *yānas*, the first is *Śrāvakayāna*, the second is *Pratyekabuddhayāna*, third is *Vaipulya Mahāyāna*, the fourth is the highest *Vajrayāna*. This is the *Dhāraṇipiṭaka*. All the *dharmas* flow out from the *Vajrayāna Dhāraṇī* (說有四乘 一聲聞乘 二緣覺乘 三方廣大乘 四最上金剛乘 謂陀羅尼藏是也 一切法皆從金剛乘陀羅尼中流出).

199. Yūkei Matsunaga, *The History of Esoteric Buddhism*, pp. 3–4.

200. *Sādhanamālā*, vol. 2, p. xxi.

201. B. Bhattacharyya, *An Introduction to Buddhist Esoterism*, p. 32.

202. S.B. Dasgupta, *An Introduction*, p. 53.

203. Ibid., p. 63. In this matter, Tucci's view is that such *yānas*—*Vajrayāna, Mantrayāna, Phalayana, Vidyādharayāna, Guhyamantrayāna*—are the varieties of third *yāna* which follows Hīnayana and Mahāyāna. But H. von Glasenapp insists that these *yanas* are special *yānas* which have nothing to do with Hīnayāna and Mahāyāna, see Giuseppe Tucci, "The Religious Ideas: Vajrayana," *Tibetan Painted Scrolls* (Roma: La Libreria Dello Stato, 1949), vol. 1, p. 220; Yukei Matsunaga, "Mantrayana, Mantranaya, Vajrayana," in *Journal of Indian and Buddhist Studies* (Tokyo), vol. 2 (1973), no. 2, p. 1012.

204. The term *sahajas* means literally "to be born together." What is born together is identity of Reality and Appearance, which can be realized and experienced only by intuitive process. Sahajayāna is of the opinion that Mind (*Dharmakaya*) and Appearance (the light of *Dharmakaya*) are born together, that is, Reality and Appearance are not separated from each other by an unbridgeable gulf, but are identical. It asserts that the union of macrocosm and microcosm is actualized in the cultivation of *Bodhicitta* in which *Prajñā* and *Upāya* are united. In its actual practice, the practitioner takes, sometimes, the sixteen years' girl as the *Prajñā* which is the

counterpart of the practitioner, see S.B. Dasgupta, *An Introduction*, pp. 69–70; Herbert V. Guenther, "Mantrayāna and Sahajayāna," in *2500 Years of Buddhism*, pp. 330–32.

205. The term *kālacakra* means literally "the wheel of time." The *Kāla* means time, deaths and destruction. *Kālacakra* is the wheel of destruction, and *Kālacakrayāna* is the vehicle for protection against the wheel of destruction. It may be that *Kāla* means time and *cakra* means space. The *Kāla* is again the ultimate immutable and unchangeable one, and the state of absorption in the original cause-potency. Thus it is the state of *Śūnyatā*, and so the pure consciousness or the principle of subjectivity. The *Cakra* implies the unity of the three kinds of existence—the manifestation of *Kāla*. Thus it is the body of the Lord—pond-like, containing the potency of the existence of the universe. Thus, it means the principle of knowability or the cycle of the world-process, which is also the principle of *Upāya*. Therefore, *Kālackra* means the absolute unified principle of *Prajñā* and *Upāya*. In this respect, *Kālacakrayāna* asserts the unification of Reality (*Prajñā*) and Appearance (*Upāya*) by the yogic practice. And this *Kālacakrayāna* is the highest *tantra* in which the Father *tantra* (*Upāya*) and the Mother *tantra* (*Prajñā*) are unified, see S.B. Dasgupta, *An Introduction*, pp. 64–69; Yahakuyū Haneda, "The Basic Problem on the Compilation of Kālacakratantra," (時輪タントラ成立に關する根本問題) *Mikkyo Bunka*, vol. 8 (1949).

206. Shuyu Kanaoka, *The Philosophy of Esoteric Buddhism* (密教の哲学 *Mikkyo no Tetsugaku*) (Kyoto: Heirakuji Shoten, 1974), p. 5.

207. S.B. Dasgupta, *An Introduction*, pp. 90–95.

208. Yūkei Matsunaga, "Mantrayāna, Mantranaya, Vajrayana," in *Journal of Indian and Buddhist Studies*, p. 1012.

209. *MVS*, 1 (*Taisho*, 18, 5c) writes 眞言乘行, 眞言乘道 which are expressed as *gsan snag spyad tshul* in the Tibetan version of the same Sūtra, that means *mantracaryānaya*. In the same Sutra, 乘, 道 which means *naya*, occurs several times, i.e., 1b, 18b, 30c, 37a, and its commentary has the same word, *Taisho*, 18, 82b, 125b, 142a et seq.

210. S.B. Dasgupta, *An Introduction*, p. 52. He quotes this from *Tattva-ratnāvalī* collected in *Advayavajrasaṃgraha* which was written by Advayavajra.

211. Yūkei Matsunaga, "Mantrayāna, Mantranaya, Vajrayāna," p. 1010.

212. Ibid. He says that Advayavajra and Ratnākaraśānti used the word *mantrayāna*, and *Sekodeśa* which is a commentary on *Kālacakratantra* written by Naropa (?), employs both *Mantranaya* and *Mantrayāna* together.

213. Here we meet the term *Mantradhāraṇī* sect (眞言陀羅尼宗), which may infer the Mantrayāna in *Lueh-shu-chin kāng ting yu-chie-fan-pieh-shang-i-siu chang-fā-man* (略述金剛瑜伽分別聖位修證法門, *aṅkṣepa-vajraśekhara-yogāryapāda-nirdeśa-caryābhi-sambuddha-dharma-paryāya*) (*Taisho*, 18, 287c), trans. Amoghavajra AD 746–71: *Mantradhāraṇī* sect is the sacred teaching of all *tathāgatas*. This is the gate of *dharma* for the sudden enlightenment (夫眞言陀羅尼宗者 一切如來秘奧之教 自覺聖智頓證 法門). But we don't know whether this term was used for the word *mantrayāna*. Also the term *sñag kyi theg pa* along with the term *pha rol tu phyin pai theg pa* which may be translated into Sanskrit as *Mantrayāna* and *Pāramitāyāna*, respectively, appears in Tibetan history texts and the commentaries written by Tibetans, see Yūkei Mtsunaga, "Mantrayāna, Mantranaya, Vajrayāna," p. 1012.

214. Shozui Makoto Toganoo, "The Symbolic System of Shingon Buddhism," *The Mikkyo Bunka*, vol. 96 (1971), p. 69.

215. Ibid.; F.D. Lessing and A. Wayman, *Introduction to the Buddhist Tantric System*, p. 253, he showed the term *rahasya* used in *Guhyasamājatantra* (*rahasya paramaṃ nāam*); Ryūjo Yamada, *Various Buddhist Sanskrit Texts* (梵語佛典の諸文獻 *Bongo-Bunten no Shobunten*) (Kyoto: Heirakuji Shoten, 1959), pp. 145–46, he says that *rahasya* means both the inner secret and thus hidden, not opened, while *guhya* means that it itself opened, but the receiver cannot understand it.

216. *PPS*, 4 (*Taisho*, 25, 84c): 佛法有二種 一秘密 二現示 In this case, The Exposer includes the basic ground of *Pratyekabuddha* and *Arahat* who get rid of *kleśa* completely, while the Secret is that of *Bodhisattva* who attains, after clearing up the *kleśa*. The *Anutpattika-kṣānti* (the patient acceptance of dharma which fails to be produced), and gets the six *abhijñānas*, and thus gives the benefits to the people, 65 (*Taisho*, 25, 517a): There are two things in the Buddhism. One is the secret, the other is the exposed (諸佛事有二種 一者密 二者顯). Apart from these, this occurs in the other Sūtras. *Aṅgulimālasūtra* (*Taisho*, 2, 529c): The foolish man cannot understand the secret teachings due to his influence by the wrong teachings

in the past and present ([illegible]); *Yi-tsza-fo-ting-lun-wāng-ching* ([illegible], *Ekākṣara-buddhoṣṇīṣa-rājasūtra*) (*Taisho*, 19, 224c): All the wisdom and wishes in the process of the *tathāgata*'s activity is very profound and secret teaching, and thus perfect ([illegible]).

217. *CMS*, 9 (*Taisho*, 39, 671b): [illegible]. In this case, the three vehicles may mean the *Śrāvakayāna*, *Pratyekayāna* and *Bodhisattvayāna*.

218. Ibid., 15 (*Taisho*, 39, 731b)秘密者 卽是 如來秘奧之教....不同顯露 常教也.

219. Kūkai (AD 774–835) distinguishes this teachings into two namely, the Secret teaching (密教) which is called *Mikkyo* in Japan, and the Proposal teaching (顯教) which is called *Kengyo*. And he says that the *Mikkyo* is the teachings of the secrets of the Buddha who is *Dharmakaya Mahāvairocana*, while the *Kengyo* is the teachings of the Śākyamuni, the historical Buddha, see Minoru Kiyota, *Shingon Buddhism: The Theory and Practice*, p. 27.

220. Shozui Makoto Toganoo, "The Method for Understanding Esoteric Buddhism in the Present Time," in *Lectures of Modern Buddhism*, pp. 7–34: He writes that the word *Mi-chiao* (密教) can be used at least for four types such as the *Shingon Mikkyo*, Esoteric Buddhism, Tantrism or tantricism, and the Esoteric teaching. He explains this four types in detail. According to him, the first Shingon Mikkyo has three subdivisions. The First is the system of the experiences of the *Kūkai*, which is called *Shingon Mikkyo* (眞言密教, the secret teaching of *mantra* school), which is again the object of the re-experiences by his followers. The second is the secret teachings of the *Garbhadhātu* and *Vajradhatu* which is the basis of the *Shingon Mikkyo*. The third is the *Shingon Mikkyo* of *Shingon* sect which means the collections of the re-experiences by his successive followers. The Esoteric Buddhism of the second type is the religion which has been historically developed by the people who particularly have their own re-experiences on the yogic experience of the Esoteric Buddhism which means the collections, named as Tantras in Tibet, and *Mimi* (秘密) in Chinese *piṭakas*, of the re-experiences of the successive followers of the Buddha. In shortly, the whole teachings of *piṭakas* which is called as the *sūtra* of *Mi-chiao* or *Tantras*

among the whole *tripiṭaka* which is the collections of the experiences of the Buddha, and of the re-experiences of the followers of the Buddha. *Tantra* is the historical products of or for Indian, But Tantric things are seen in all the religions of the world, especially in all the archetypical human religion, although the words of their expressions, for examples, *mantra, mudrā, maṇḍala,* and natural expressions, such as sun, moon, fire, water, tree, earth, and sexual expressions, such as *liṅga, yoni, bhaga,* and such cultural expressions as *vajra, cakra, stūpa,* are differently used. Thus Tantrism, or Tantricism exists inside of the human beings as a image or symbol. It is present with the relationship to the life or *śakti* of human being itself. The Esoteric teaching includes many meanings. The first means private against public. The second means confidential, just like confidential talk. The third is mystery, or mysticism which is a kind of holy, or sacred feelings in religion. Thus, there is no religion which do not have the holy experience. The fourth is the esoteric which can be transferred to special intellectual and inside person. Because the primary meaning of esoteric is inner, or inside. The fifth is again the esoteric which means profound, deep, difficult, and subtle for the ordinary person. Consequently, the esoteric teaching means secret, hidden.

221. Ibid., p. 29.

222. Yūkei Matsunaga, *What is the Esoteric Buddhism?* (密教とはなにか *Mikkyotohananika*) (Kyoto: Nimbun Shoin, 1979), pp. 14–102. According to him, the mysticism indicates the union of the absolute (macrocosm) with the phenomenal world (microcosm) in the body of human being. In other words, Esoteric Buddhism is the religion which emphasizes, as its basic practical theory, on the identity of the macrocosm with the microcosm, and on the experience of identity through the religious intuition by the yogic practice. This intuitional experience is called religious mysticism. The totality means the character of inclusion and harmonization. The Esoteric Buddhism includes various religious thoughts and practical elements, and harmonizes them in its own system. For example, Esoteric Buddhism takes the Mahāyānist thoughts, yogic practices, and various religious elements from the *Vedic Hinduism.* The symbolism

is the character that Esoteric Buddhism symbolizes the religious experiences with various ways, because the religious experience is profound and subtle, and thus cannot be expressed through ordinary language. Thus the practice of Esoteric Buddhism can be the process through which the symbol is realized. There are two ways with which we can understand anything, the interpretation of surface meaning (浅略釋) and profound, subtle meaning (深秘釋). The symbol is experienced through the interpretation of the profound meanings of it. The redemptive character indicates that we can get certain benefits through the practice of Esoteric Buddhism. We can attain liberation of mind and get various worldly benefits. The final characteristics is the actuality which indicates the emphasis on this worldly life. The Esoteric Buddhism lays emphasis on the realization of truth in the worldly phenomena, and on the salvation of the beings in this very world. The positive acceptance of the worldly phenomena can be done through the negation at first. We have to realize the truth only in and through this very world (即事而眞).

223. Yūshū Miyasaka, *The Principle of the Thought of Esoteric Buddhism* (密教思想の眞理, *Mikkyo Shoso no Shinri*) (Kyoto: Nibun Shoin, 1980), pp. 23–24.
224. Shūyū Kanaoka, *The Philosophy*, p. 1.
225. Yūshū Miyasaka, *The Principle*, p. 31.
226. Teun Goudrian, "History and Philosophy," in *Hindu Tantrism*, p. 7. He lists eighteen kinds of the constituents of Tantrism.
227. Chintaharan Chakravarti, *Tantras, Studies on Their Religion and Literature* (Calcutta: Punthi Pustak, 1972), p. 3.
228. Ibid., p. 7.
229. For this see, Shūyū Kanaoka, *The Evolution of Esoteric Buddhism* (密教成立論, *Mikkyo sheiritsuron*) (Tokyo: Chikuma Shobo, 1981), pp. 37–38.
230. B. Bhattacharyya, "Tantrika Culture among the Buddhists," in *The Cultural Heritage of India*, ed. Haridas Bhattacharyya (repr. Calcutta: The Ramakrishna Mission Institute of Culture, 1983), pp. 260–62.
231. Shūyū Kanaoka and Tadasi Simitz, *Esoteric Buddhism*, pp. 70–72; N.N. Bhattacharyya, *History of the Tantric Religion* [repr. New Delhi: Manohar, 1992 (first published 1982)], pp. 186–87.

232. See *supra*, 207n11; *Cullavagga* (V. 8, p. 110) mentions that the Bhāradvāja in Rajagaha had acquired the *iddhi*, the supernatural power, and performed one miracle that he rose up in the air, and took a bowl on the top of bamboo, and went thrice round Rājagṛha in the air. In Pāli literature, there is mentioned of four *iddhipādas*, i.e., *chando* (will), *viriyam* (effort), *cittam* (thought), *vimaṃsā* (investigation), which were conducive to the production of superhuman powers, see R.C. Childers, *Dictionary of the Pali Language*, p. 157.
233. Lakshmi Narayan Tiwari, op. cit., p. 377.
234. Shūyū Kanaoka and Tadasi Simitz, *Esoteric Buddhism*, p. 77. He summaries the view of Theodore Stcherbatsky who says that "if every supernatural world or power, imagined by the mystic is represented as magic, then of course *Hīnayāna* will be full of magic, but Christianity, especially that which believes in miracles, will be neither escape a similar reproach. The *ṛddhis* and *abhijñās* should, therefore, be more properly characterized as mystical imagined powers, with the proviso that 'of the reality or unreality of the mystic's world we know nothing'." See his *The Conception of Buddhist Nirvāṇa*, pt. II, p. 22.
235. Shūyū Kanaoka, *The Evolution of Esoteric Buddhism*, pp. 26–29.
236. B. Bhattacharyya, "Tāntrika Culture among the Buddhists," p. 261.
237. See *supra*, pp. 141–45.
238. See *supra*, p. 147.
239. Sūyū Kanaoka, *The Evolution*, pp. 40–46.
240. Yūkei Matsunaga, *The History of Esoteric Buddhism*, p. 40.
241. Ibid., p. 40.
242. Ibid., p. 42.
243. Ibid., p. 5. In Tibetan Tradition, the early Esoteric Buddhism which is the Esoteric Buddhist elements in the Mahāyāna Sūtras is called as *Kriyātantra*, and *Mahāvairocanasūtra* is called *Caryātantra*, *Tattvatantra Yogatantra*, the later developed Sūtras belonging to *Abhiṣekasūtra Anuttarayogatantra*. The one of typical Sūtra of *Kriyātantra* is *Suvarṇaprabhāsasūtra*, see also Giuseppe Tucci, "The Religious Ideas: Vajrayāna," in *Tibetan Painted Scrolls*, p. 224.
244. Ibid., p. 55.
245. N.N. Bhattacharyya, *History of the Tantric Religion*, p. 218.
246. S.B. Dasgupta, *An Introduction*, pp. 14–29.
247. N.N. Bhattacharyya, *History of the Tantric Religion*, p. 219.

248. Guiseppe Tucci, "Vajrayāna," p. 209.
249. Sūyū Kanaoka and Tadasi Simitz, *Esoteric Buddhism*, p. 59.
250. Guiseppe Tucci, "Vajrayāna," p. 211.
251. Yūkei Matsunaga, "On the Incorporation of Mahāyāna Philosophy into Esoteric Buddhist Ritual" (大乘思想の依帰化), *The Mikkyo Bunka* (Quarterly Report on Esoteric Buddhism) (Koyasan, Japan), vol. 98 (1971), March, pp. 19ff.
252. B. Bhattacharyya, *An Introduction to Esoteric Buddhism*, pp. 25–27.
253. N.N. Bhattacharyya, *History of the Tantric Religion*, p. 221.
254. S.B. Dasgupta, *An Introduction*, pp. 5–10.
255. Ibid., p. 10.
256. N.N. Bhattacharyya, *History of the Tantric Religion*, p. 220.
257. S.B. Dasgupta, *An Introduction*, p. 11: The *Dharmakāya* is often explained as the body of the law or *Dharma*. And since the word *dharma* is generally used in the sense of "entity," the *Dharmakāya* also means the "suchness" (*tathāthārupa*) of all the entities. In other words, it is *Dharmadhātu*, the primordial element underlying all that exists. It is also termed as *Svabhāvakāya*, the body of ultimate nature. It is described as devoid of all character, but all pervading and eternal. The *Dharmakāya* cannot be seen, but for the sake of devotees of exceptional merit the Buddha sometimes appears in the form of the supreme beings. This *kāya* is named *Sambhogakāya* which is generally explained as the 'body of bliss' of the refulgent body of the Buddha. It is a very subtle body which manifests itself in the various conditions of bliss in the superhuman beings for preaching the noble truths and for arousing in the mind of all the *Śrāvakas*, *Pratyekabuddhas* and the lay *Bodhisattvas*, joy, delight and love for the noble religion. For the welfare of mankind, the Buddha sometimes assumes human form which is subject to birth and death. This is his material body (*rūpakāya*), or the body of transformation (*nirmāṇakāya*). Gautama Buddha is one of the incarnations of the *Dharmakāya*, and other human *Buddhas* were also born in different worlds.
258. Ibid., p. 12: In this case, *Dharmakāya* means the unqualified permanent reality underlying the things or *dharma*. In other words, the uncharacterized pure consciousness. *Saṃbhogakāya* means the *Dharmakāya* evolved as Beings, Bliss, Charity, Radiance or the Intellect, embodied as the *Bodhisattva*.

Nirmāṇakāya is the Transformation body, which is the same as consciousness defiled and individualized.

259. Ibid., p. 13.

260. But these *Buddhas* never have the ontological character, but only they are sometimes described with ontological adjectives. They are only the personification of the forces emanating from the wisdom-compassion energy generated by mind. Or they are all manifestations of *śūnyatā*. However, they are symbolized by the ontological way for the practice. For example, the term *vajra* is the typical words which symbolizes the *śūnyatā* with two ways, such as unbreakable, indivisible, and permanent entity, and as the wisdom with which realizes that there is no real entity. In other words, Esoteric Buddhism uses the ontological notion, in order to reconstruct the phenomena which once were deconstructed as substantiality, by the symbolic way without reintroducing that substantialism, see Bharati, op. cit., pp. 25–29; David J. Kalupahana, op. cit., pp. 322–23; John Blofeld, *Mantras*, pp. 57–60; *Way of Power*, pp. 63–66, B. Bhattacharyya, *The Indian Buddhist Iconography* (repr., Calcutta: Firma K.L. Mukhopadhyay, 1987), pp. 390–91; and B. Bhattacharyya, *An Introduction to Buddhist Esoterism*, pp. 109–11.

261. S.B. Dasgupta, *An Introduction*, p. 34.

262. Yūshū Miyasaka, *The Principle of the Thought of Esoteric Buddhism*, p. 30.

263. Yūkei Matsunaga, "On the Incorporation," p. 23.

264. Ibid.

265. Ibid., p. 26: *sarvabhavavigata skandadhātvāyatana grāhya-grāhakaiśca vivarjitaṃ dharmanirātmya samatāyā svacittam ādyānutpannaṃ śūnyatā svabhāvaṃ.*

266. For examples, *Taisho*, 18, 56a; *MVS*, 7 (*Taisho*, 18, 46b): The *mantra* of the expedient of giving rise to the *Bodhicitta: Oṃ bodhicittam utpādayāmi.* The additional sentence is that *Bodhicitta* is far from everything. Because it abandons attachment and attached objects in five *skandhas*, twelve *āyatanas* and eighteen *dhātus*, so the *dharma* has no *ātman* (ego), but the self mind is originally not-born just as *svabhāva* of great space. Just as Buddha *bhagavān* and many *Bodhisattvas* gave birth to the *Bodhicitta* and attained the *Bodhimaṇḍala*, so also will I give rise to the *Bodhicitta.* The additional

sentence is as the same as *mantra*, must recite the Sanskrit text of it (發菩提心方便 眞言曰 *Oṃ cittam utpādayāmi* 是中增可句言 菩提心離一切物 謂繫界處能執所執捨故 去 無有我 自心平等 本來不生 如大空自性 如佛世尊及提菩薩發菩提心 乃至菩提道場 我亦如是 發菩提心, 此增可句亦同眞言 當誦梵本).

267. Yūkei Matsunaga, "On the Incorporation," p. 26.
268. *MVS*, 2 (*Taisho*, 18, 17b) 如眞言教法 成就於彼果 當字字相應 句句亦如是 作心想念誦 善住 一洛叉 初字菩提心 第二名謂聲 句想爲本尊 而於自處作 第三句當知 卽諸佛勝句 行者觀住彼 極圓淨月輪 於中誦滅想 諸字如次第 中置字句等 而想淨其命.
269. See *supra*, pp. 195–96.
270. Yūkei Matsunaga, "On the Incorporation," p. 29.
271. See *supra*, 274n393.
272. Yūkei Matsunaga, "On the Incorporation," p. 30.
273. Ibid., pp. 30–31.
274. In other way, there is tradition to call the early Esoteric Buddhism as "miscellaneous Esoterism" (雜密 *Zomitsu*), and the middle Esoteric Buddhism which is systematized, as "Pure Esoterism" (純密, *Jummitsu*) in Japan, see Yūkei Matsunaga, "Indian Esoteric Buddhism as Studied in Japan," in *Studies of Esoteric Buddhism and Tantrism*, in Commemoration of the 1150th anniversary of the founding of Koyasan (Koyasan, Japan: Koyasan University, 1965), p. 229.
275. Yūkei Matsunaga, *The History of Esoteric Buddhism*, p. 57.
276. Yūshū Miyasaka, "Indian Esoteric Buddhism (インドの密教, *Indo no Mikyo*)," in *The Lectures: Buddhism* (講座 佛教, *Koza: Bukkyo*) (Tokyo: Taozoshuthansha, 1958), vol. 3, p. 213.
277. Yūkei Matsunaga, *The History of Esoteric Buddhism*, p. 82.
278. The protection given by any dynasty played a big role in evolution to Esoteric Buddhism, because it is generally considered that four factors have been counted as the social background which was an indirect cause in the emergence of Esoteric Buddhism, that is, to say, declination of the commercial capitalism which resulted from the downfall of the trade with Western centres due to collapse of the Roman empire, the secession of the big dynasty into many parts, the formation of the rural, blockade economy, the prosperity of the Hinduism, see Yūsho Miyasaka, "Indian Esoteric Buddhism," p. 208.
279. Shūyū Kanaoka, "The Evolution of the Thought of Esoteric

Buddhism (密教思想の形成, *Mikkyo Shiso no Keisei*)," in *The Lectures: Thought of Orient* (講座：東洋思想, Koza: Toyo Shiso) (Tokyo: University of Tokyo Press, 1968), p. 71.

280. B. Bhattacharyya, *An Introduction to Buddhist Esoterism*, p. 102.
281. Shūyū Kanaoka, "The Evolution of the thought of Esoteric Buddhism," p. 92.
282. Yūkei Matsunaga, *The History of Esoteric Buddhism*, pp. 84–85.
283. Ibid., p. 93.
284. Ibid., p. 104.
285. Ibid., pp. 104–5.
286. Shūyū Kanaoka, "The Evolution," p. 90.
287. Yūshū Miyasaka, *The Principle*, p. 195.
288. Shūyū Kanaoka, "The Evolution," p. 72.
289. Yūkei Matsunaga, *What is Esoteric Buddhism?* p. 18.
290. Shūyū Kanaoka, *The Principle*, p. 72.
291. Ibid.
292. N.N. Bhattacharyya, *History of the Tantric Religion*, p. 228.
293. B. Bhattacharyya, *An Introduction to Buddhist Esoterism*, p. 97.
294. Theodore Stcherbatsky, *The Conception of Buddhist Nirvāṇa*, pt. 2, p. 37.
295. Ibid.
296. Ibid., p. 39.
297. Ibid., pp. 38, 40.
298. Ibid., p. 39.
299. Ibid., p. 40.
300. Ibid., pt. 1, p. 41.
301. Ibid., p. 44.
302. Ibid., p. 45.
303. T R.V. Murti, *The Central Philosophy of Buddhism* (London: George Allen and Unwin, 1955), p. 213.
304. Ibid., p. 162.
305. *na ca śūnyatā bhāvād vyatiriktā, bhāvasyaiva tat svabhāvatvād; anyathā śūnyatāyā bhāvād vyatireke dharmāṇāṃ niḥsvabhā vatā na syāt; niḥsvabhāvat tat svabhāva iti sādhitaṃ prāk* in *Bodhicaryāvatāra-pañjikā* by Prajñākaramati, quoted from ibid., 162n2.
306. Ibid., p. 162.
307. *MVS*, 1 (*Taisho*, 18, 1c): 云何 菩提 謂如實知自心.
308. Ibid., 是阿 孽多羅三貌三菩提 乃至彼法 少分不 可得 何以故 虛空相是 菩提 無知解者 無開曉 何以故 菩提無相故 秘密主 諸法無相 謂虛空相.

309. Ibid., 心虛空界菩提三種無二.
310. Ibid., 心不在內不在外 及兩中間心不可得.
311. Ibid., 誰尋求一切智 誰爲菩提成正等覺 誰發起彼一切智智 佛言秘密! 自心尋求菩提及一切智智 何以故 本性清淨故.
312. *CMS*, 1 (*Taisho*, 39, 579b): So called the own mind of human beings is the omniscience, the complete knowing what it really is, and thus is named as the Omniscient. Therefore, all the *Bodhisattvas* of this teachings make the true word the gate [for the final goal]. The own mind cultivates the *bodhi*, and the mind has all the merits. The insight into mind is the perfect enlightenment, and to realize the mind is the *nirvāṇa*. To cultivate the mind is the means, and the purification of the mind is the world of Buddhas. This is an approach beginning from cause to effect. All the practices are based on "The settling in the mind without attaching to the dwelling," so [this chapter] is named as "Access to the discipline of the mantra which installs [the beings] in the [pure] heart of [bodhi]" 所謂衆生自心 卽是一切智智 如實了知 名爲一切智者 是故此教諸菩薩 眞語爲門 自心發菩提 卽心具萬行 見心正等覺 證心大涅槃 發起心方便 嚴淨心佛國 從因至果 皆以無所住而住其心 故曰入眞言門住心品也).
313. *MVS*, 1 (*Taisho*, 18, 3b).
314. *Phu-thi-sin-yi* (菩提心義, The meaning of *Bodhicitta*) (*Taisho*, 46, 987a)名菩提心 發求菩提之心名菩提心 依主釋也....菩提與心不得爲二 菩提與心相違釋也....心與菩提性無有二.
315. *Phu-thi-sin-lun* (金剛頂[illegible]菩提心論, *Vajraśekhara yoga-anuttara-samyaksambodhi-cittotpāda-śāstra*) (*Taisho*, 32). Although this text has been attributed to Nāgārjuna and Amoghavajra has been said to have translated it, it might have been compiled by Amoghavajra or one of his immediate followers, when it was examined by its contents and quoted texts. This text was compiled mainly based on the thought of *Mahāvairocanasūtra* and *Tattvasaṃgrahasūtra*.
316. Ibid. (*Taisho*, 32, 572c): For this, we can come across a reference, that is *Śikṣāsamuccaya* by Śantideva. He mentions two *Bodhicittas*, i.e., one is the resolution thereunto and the other is the advancement towards the same (*bodhicittaṃ dvividham bodhipraṇidhicittaṃ, [illegible] ca bodhiprasthānacittaṃ*, 菩提[illegible]). The former is to make resolution toward the highest illumination, the latter is to have started towards the

same (*anuttarasyāṃ samyaksaṃbodhau cittaṃ praṇidadhāti anuttarāṃ samyaksaṃbodhim abhisaṃprasthitāḥ*), and the thought of the resolution towards enlightenment, is produced by the decision of the mind—I must become a *Buddhabodhi* (*praṇidhicittaṃ mayā buddhena bhavitavyamiti cittaṃ praṇidhānādutpannaṃ bhavati//*), *BST*, vol. 11, *Śikṣāsamuccaya*, p. 8; Cecil Bendall and W.H.D. Rouse, trans., *Śikṣāsamuccaya*, p. 9; *Taisho*, 32, 77ab.

317. Ibid. (*Taisho*, 32, 573a):修瑜伽勝上法 能從凡入佛位者 亦超十地菩薩境界.

318. Ibid. (*Taisho*, 32, 573c):當知法爾地住菩提大菩提心 一切衆生本有薩埵

319. Ibid. 此法深秘密瑜伽 令修行者於內心中 觀白月輪 With practice of this meditation, one observes that the original nature of mind is calm and pure just like the bright rays of the full moon are spreaded into the space.

320. The text quoted this from *MSC*, 10 (*Taisho*, 39, 686b), which explains *A* (*bodhicitta*,)菩提心, *Ā* (cultivating *bodhicitta*, 修菩提行), *Aṃ* (realizing *bodhicitta*, 證or 成菩提義), *Aḥ* (entering *nirvāṇa*, 入涅槃), *Āḥ* (attaining *upāya*, 具足方便).

321. *BCS* (*Taisho*, 32, 574b)瑜伽觀行人 當須具修 三密行 證悟五相成身義也.

322. Ibid. (*Taisho*, 32, 574c)此 三摩地者 能達諸佛自性 悟諸佛法身 證法界體性智 成大毗盧遮那佛 自性身 受用身 變化身 等流身.

323. Ibid., 若論本則是密嚴國土.

324. *The Collection of the Kūkai's Works*, vol. 2, p. 169: *The Mahābodhicitta* has two kinds, that is, one is the *bodhicitta* which seeks, and the other one is the *bodhicitta* which is sought. Again the sought mind is the various sacred decorated *Vajradhātukāya* (大菩提心 此有二種 一能求菩提心 二所求菩提心 又云 所求心者 所謂 無量莊嚴 金剛界身也).

325. *Guhyasamājatantra*, ed. Swami Dwarikadas Shastri (Varanasi: Bauddha Bharati, 1984), p. 124: (*pa ala* 18) *śūnyatākaruṇābhinnaṃ bodhicittamiti smṛtam/*

326. *Sādhanamālā*, p. 111: *anityāḥ kṣaṇakā nirātmānaḥ cittaviṭhayitāḥ svapnendra jālasadṛśāḥ pratibhāsamātra ādiśāntāḥ prakṛtipariśuddhā abhāvā ajātā anutpannāḥ tathatābhṛtakoṭiśūnyāḥ sarvadharmā iti śūnyatāyā adhivacanam/*

327. *Sādhanamālā*, p. 111: *tṛṣṇvaśāt amī sattvā avidyāndhīkṛtā akaravipākadarṇinaḥ tebhyo gambhīra pratītyasamutpāda karmakriyāvatārāya dharmaṃ deśayisyāmīti karuṇāyā apyadhivacanam/*

328. S.B. Dasgupta, *An Introduction*, p. 91.
329. Ibid., p. 91.
330. Yoshit S. Hadaka, *The Awakening of Faith*. p. 41: Original enlightenment, when analysed in relation to the defiled state[in the phenomenal world], presents itself as having two attributes. One is the 'Purity of Wisdom' and the other is the 'Suprarational Function' (本覺隨染分別生一種相 猶如本覺不相捨離 云何爲二 一者智淨相 二者不思議業相, *Taisho* 32, 576c) Purity of Wisdom: by virtue of the permeation (*vāsanā*, perfuming) of influence of *dharma* [i.e., the essence of Mind or original enlightenment], a man comes to truly disciplined himself and fulfils all expedient means [of unfolding enlightenment]; as a result, he breaks through the compound consciousness[i.e., the Storehouse Consciousness that contains both enlightenment and non-enlightenment], puts an end to the manifestation of the stream of [deluded] mind, and manifests the *Dharmakāya* [i.e., the essence of Mind], for his wisdom (*prajñā*), becomes genuine and pure (智淨相者 謂依止力重習 如實修行 滿足方便故 破和合識相 滅相續識相 顯現法身 智用自在故, *Taisho*, 32, 576c) Supranational Function: [He who has fully uncovered the original enlightenment] is capable of creating all manner of excellent conditions because his wisdom is pure. The manifestation of his numberless excellent qualities is incessant, accommodating himself to the capacity of other men, he responds spontaneously, reveals himself in manifold ways and benefits them (不思議業相者 以依智淨故 能作一切勝妙境界 所謂無量功德 之相 常無間斷 隨衆生根 自然相應 種種而現 皆利衆生故, *Taisho*, 32, 576c).
331. This *upāya* was used for *karuṇā* in *Mādhyamikavṛtti* of Nāgārjuna, p. 92. But the *upāya* has generally been used to indicate missionary activities mainly in the form of preaching the truth, see *Saddharmapuṇḍarīkasūtra*, BST, vol. 6, pp. 21–46.
332. D.L. Snellgrove, ed., *The Hevajra Tantra—A Critical Study*, pt. 2, p. 40 (*paṭala* 10):
ktiopāya bhavedyogī mudrā hetuviyogataḥ /
śūnyatā karuṇābhinnaṃ bodhicittam iti smṛtam//
See also S.B. Dasgupta, *An Introduction*, 92n4.
333. Snellgrove, ed., *The Hevajra Tantra*, p. 96.
334. Ibid., p. 102.
335. Ibid., p. 96.

336. Swami Dwarikadas Shastri, ed., *Guhyasamājatantra*, p. 124: *anādidhanaṃ śāntaṃ bhāvābhāvākṣayaṃ vibhum/ śūnyatā-karuṇābhinnaṃ bodhicittam iti smṛtam//*

337. *Prajñopāya-viniścaya-siddhi* attributed to Anaṅgavajra who lived around early eighth century (see B. Bhattacharyya, *An Introduction to Buddhist Esoterism*, p. 73), ch. II, v. 29: *nityaṃ prabhāsvaram śuddhaṃ bodhicittaṃ jinā layam/ sarva dharmamayaṃ divyaṃ nikhilā spada kāraṇam//* Quoted from S.B. Dasgupta, *An Introduction to Tantric Buddhism*, p. 90.

338. S.B. Dasgupta, *An Introduction*, p. 90.

339. *Liao-chu-nien-sung-ching*, 4 (金剛頂瑜伽中略出念誦經, Sūtra for reciting, being an abridged translation of the *Vajraśekharayoga*) trans., Vajrabodhi: 一切衆生所有心 堅固菩提名薩埵 心住不動 三摩地 精勤決定名金剛.

340. See K. Horiuchi, *Study in Sarvatattva-saṃgrahasūtra*—A Critical Comparison between Sanskrit, Tibetan, and Chinese Version, pp. 22–100.

341. See *MVS* (*Taisho*, 18, 1) *Tattvasaṃgrahasūtra* (*Taisho*, 18, 207b).

342. *Wu-pi-mi-siu-hing-nien-sung-i-kwei* (金剛頂瑜伽金剛薩埵五秘密修行念誦儀軌, *Vajraśekhara-vajrasattva-pañcaguhya-caryādhyāya-kalpa*) (*Taisho*, 20, 538a), trans. Amoghavajra: 金剛薩埵 是菩賢菩薩 卽 一切如來長者 是 一切如來菩提心 是 一切如來祖師 是故 一切如來 皆敬金剛薩埵.

343. Ibid. (*Taisho*, 20, 538bc) shows that *Vajrasattva* is the *Svabhāvakāya*, and become five *Buddhas* and thirty-two *Bodhisattvas*.

344. *Advayavajrasaṃgraha: dṛḍhaṃ sāram asausīryam acchedyā-bhedyalakṣaṇam/adāhi avināśi ca śūnyatā vajram ucyate//* Quoted from S.B. Dasgupta, in *An Introduction*, 77n1.

345. "By *vajra* it meant *śūnyatā*, and by *sattva* it implied pure knowledge. The identity of the two follows from the nature of *vajra* (*sattvavajreṇa śūnyatā proktā sattvena jñāna mātratā/ tādātmyam anayoḥ siddhaṃ vajrasattva svabhāvataḥ//*)," in *Advayavajrasaṃgraha*, *śūnyatā* is said to be *vajra*, and all manifestation in form is said to be *sattva*. "*Vajrasattva* implies the unity and identity of the two (*śūnyatā vajram ityuktam ākāraḥ sattvam ucyate/ tādātmyam anyoḥ aikyaṃ vajrasattva iti smṛtaḥ//*)," in *Jvālāvalīvajramālātantra*, quoted from, S.B. Dasgupta, in *An Introduction*, 78nn3–4.

346. *Wu-pi-mi-siu-hing-nien-sung-i-kwei* (*Taisho*, 20, 539a): 修行得此金剛乘人 卽名金剛薩埵.

347. *"bhavābhava vinirmukto vajrasattva sucintitah/ sarvakāra varopetah asecanaka vigrahah //,"* in *Pañcakrama* by Nāgārjunapāda, AD 645 (?), quoted from S.B. Dasgupta, *An Introduction*, p. 79.

348. *Prajñopāya-viniścayasiddhi*, chap. III, v. 9; chap. V, v. 45, respectively, quoted from S.B. Dasgupta, *An Introduction*, p. 79.

349. S.B. Dasgupta, *An Introduction*, p. 80.

350. *"Mahāvairocanah sarvākāśa-dhātu-sadā' vastita-kāya-vāk-citta-vajrah,"* K. Horiuchi, *Study in Sarvatattvasamgraha*, p. 9, and "大毗盧遮那如來 常住一切 虛空 一切如來身口心金剛," *Taisho*, 18, 207a.

351. S.B. Dasgupta, *An Introduction*, pp. 79–80.

352. Ibid., p. 80.

353. For example, see Swami Dwarikadas Shastri, ed., *Guhyasamājatantra*, ch. 17, p. 112: It is said that the Lord of the wisdom of all the Buddhas, who is the Lord, the great *vajra*-holder [*Vajrasattva*], preached for all the Buddhas, *Bodhisattvas*, and *Tathāgatas* (*śāstā sarvabuddhabodhisattvānāṃ sarvatathāgātānāṃ ca sa eva mahāvajradharah sarvabuddhajñānādhipaitriti/*).

354. S.B. Dasgupta, *An Introduction*, p. 88.

355. He is called *Mahāsattva* as he is full of the bliss of infinite knowledge; he is named *Samayasattva* because he is always engaged in the right method of religious observance (*samaya*); he is said to be *Bodhisattva* as he is eternally associated with the disciplinary practices for the attainment of wisdom; he is called *Jñānasattva*, due to his being associated with perfect wisdom (*abhedyam vajram ity uktam sattvam tri bhavasyaikatā- anaya prajñāya yuktam vajrasattva iti smrtah // mahajñana rasaih pūrno mahāsattvo nigadyate/ nityam samaya pravrttatvāt samayasattvo vidhiyate// bodhicaryasamāsena bodhisattvam nigadyate/prajñā-jñana-samāyogāt jñāna sattvas tathagatah/*), and is named as *Hevajra* and *Heruka*, quoted from Dasgupta, in *An Introduction*, pp. 82 and 88.

356. Ibid., p. 84.

357. For this, see Yūsho Miyasaka, "From Asura to Vairocana," Mikkyo Bunka, vol. 47 (1960); S. Watanabe, "Vairocana and Vairocana," in *Studies of Esoteric Buddhism and Tantrism*, in Commemoration of the 1150th Anniversary of the Founding (Koyasan, Japan: Koyasan University, 1960), pp. 371–90.

358. D.L. Snellgrove, *Buddhist Himalaya*, p. 58.
359. *Saṃyuktanikāya*, ed. L. Feer (London: PTS, 1884–1904), vol. III, p. 120: One who sees me can see *dharma*, one who sees *dharma* can see me. To see me is to see *dharma* (*yo maṃ passanti so dhammaṃ passanti, dhammaṃ passanto, maṃ passanti, ma passanto dhamma passanti); Ekottarāgamasūtra,* 44 (*Taisho*, 2, 787b): Be sure to keep this fact in the mind. My life, i.e., Śākyamuni's life is eternal. Because the *Dharmakāya* always exists, although the *Rūpakāya* are decayed (當建此意 我釋迦文佛 壽命極長 所以然者 肉 身雖取滅度 法身存在 此是其意).
360. *PPS*, 99 (*Taisho*, 25, 747a)佛有二種身 一者法身 二者色身 法身是眞佛 色身爲世諦故 有佛 法身亡種種因緣說諸法實相.
361. Theodore Stcherbatsky, *The Conception of Buddhist Nirvāṇa*, p. 55; Kwon Young, Rho, *A Study on the Views of Buddha* (Eeli, Korea: Wonkwang University Press, 1987), p. 81.
362. Kwon Yong Rho, op. cit., p. 159. The idea of the three kinds of Buddhas, *Dharmakāya* (or *Svabhāvakāya*), *Saṃbhogakāya*, and *Nirmāṇakāya*, was usually seen in *Vijñānavāda* and *Tathāthāvāda*, ibid., pp. 164, 179; The rational basis of this theory is founded on the *Yogācāra* transformation theory. The transforming refers to transforming a deluded mind into a non-deluded mind through meditation which requires insight into what is technically referred to as the three *svabhāva* theory. The theory explains the manner in which one cognizes the world, the nature of existence from three different dimensions, that is, discriminating nature (*parikalpitasvabhāva*), relative nature (*paratantrasvabhāva*), true nature (*pariniṣpanna svabhāva*).
363. Minoru Kiyota, *Shingon Buddhism: Theory and Practice*, p. 58.
364. See Theodore Stcherbatsky, *The Conception*, pt. 2, p. 55.
365. Shūyū Kanaoka, *The Philosophy of Esoteric Buddhism*, p. 165.
366. Yūsho Miyasaka, "From Asura to Vairocana," p. 23.
367. *MVS*, 1 (*Taisho*, 18, 1a)毗伽是....遍虛空 與諸趣 一時如來 三口加持故 身語意平等句法門.
368. The three mysteries (*triguhya*), said to be of the Body, the Speech, and the Mind (*kāya, vāc, manas*), are omnipresent but in fact one and the same thing and are equal to one another.
369. Past, present, and future. The Buddha Vairocana, the eternal sun, preaches the Dharma constantly and for all times.

370. *MVS*, 1 (*Taisho*, 18, 1a)毗盧遮那 ·切身業 ·切語業 ·切意業 ·切處 ·切時 於有情界宣 說眞言道句法 .

371. *MVS*, 1 (*Taisho*, 18, 1b).

372. See *supra*, 267n355; *Tattvasaṃgrahasūtra* (*Taisho*, 18, 207a): Vairocana who, having the great compassion, is all the three secret Diamond—*Tathāgata* who always dwells in the three times, i.e., past, present, and future (大悲毗盧遮那 常如住三世 一切 身口心 金剛如來, *mahākṛpo Vairocanaḥ śāśvatas-tryadhva-samaya-vyavasthitaḥ sarvakāya-vāk-citta-vajras-tathāgata*). See also K. Horiuchi, op. cit., p. 2.

373. *CMS*, 1 (*Taisho*, 39, 579a).

374. Ibid.; Alex Wayman and R. Tajima, *The Enlightenment of Vairocana*, p. 248.

375. For examples, *Shan-shi-tshie-tsu-chu-shen-yi* (金剛頂瑜伽 十七尊出生義, *Vajraśekhara-yoga-saptatriṃśadārya-utpādārtha*) (*Taisho*, 18, 298a), and *Nien-sung-chang-fo-i-kwei* (金剛頂 輪王瑜伽 ·切時處念誦成佛儀軌 *Vajraśekhara-ekākṣarauṣṇīṣa-cakrāja-yoga-sarvakāladeśādhyāya-kalpa*) (*Taisho*, 18, 322c); *Bodhicitta śāstra* (*Taisho*, 32, 573c, 574c); The former text describes that the five *jñānas* become the five Buddhas, and that the five wisdoms are arranged on the five parts of body (*nyāsa*), i.e., heart, forehead, on the top of head, mouth, and body itself. A latter text says that the five *jñānas* are applied to the five Buddhas.

376. K. Horiuchi, op. cit., p. 32: *sarvatathagatasamantabhadrahrdaya* (the *adarśa jñana*), *sarvatathagata'ākāśa-saṃbhava-mahā-maṇi-ratnabhiṣekabhuṣiktaḥ* (the *samanta jñāna*), *sarva-tathāgatavalokitesvara-dharma-ñāna-parama-paramipāptaḥ* (the *pratyaveksaṇajñāna*), *sarvatathāgata viśvakarmatā' mogha prāptihatasāsanaḥ paripurṇa-kāryaḥ* (the *kṛtyānuṣṭhānajñāna*) *sarva-tathāgatatvaṃ svayam ātmanyadhiṣṭhāya-sarvatathā-gatasamantabhadra-mahābodhisattva-samaya-saṃbhava* (the *Dharmadhātu svabhava jñana*) (*Taisho*, 18, 208b, 342bc); The *sūtra* calls the five wisdoms as "[illegible] ray of five peaks (五峯大明)," then Subhakarasiṃha interprets this "the five wisdoms," in his commentary on the *sūtra* (*Taisho*, 39, 816a).

377. *Fo-ti-ching* (佛地經論, Buddhabhumi) (*Taisho*, 16, 721a), trans. Hiuen Tsiang, AD 645f 五種心 謂大圓鏡智 平等成智 妙觀察智 成所作智.

378. Shunkyo Katsuta, *Vijñāna Thought and Esoteric Buddhism* (唯識思想と密教, *Yuishiki Shisho to Mikkyo* (Tokyo: Shunjū Sha,

1988), pp. 5–6: Hiroaki Yoshida, "From Yogacāra Vijñāna to Esoteric Buddhism" (瑜伽行唯識思想から密教, *Yugagyo Yuishiki kara Mikkyo*), in *The Lectures: Mahāyāna Buddhism* 8, *Vijñāna Thought* (講座 大乗佛教 8, 唯識思想 *Koza: Daisho Bukkyo* 8, *Yuishiki Shisho*) (Tokyo: Shunjūsa, 1982), 252–53.

379. *BST*, 13, *Mahāyānasūtrālaṃkāra, navamo' dhikāraḥ* (*bodhyadhikāra*), vv. 67–76; *Taisho* 31, 606c–607ab.

380. Ibid., v. 67, p. 48: *ādarśajñānamacalaṃ triyajñānaṃ tadāśritam/ samantā pratyavekṣāyāṃ kṛtyānuṣṭhāna eva ca//67//* its commentary: *caturvidhaṃ buddhānāṃ jñānamādara-jñānaṃ samantājñānaṃ pratyavekṣā jñānaṃ kṛtyānuṣṭhāna-jñānaṃ ca/ ādarśajñānamacalaṃ trīṇi jñānāni tadāśritāni calāni/*

381. For example, *Chang-wei-shi-lun* 10 (成唯識論, *Vidyāmātrasiddhiśāstra*) (*Taisho* 31, 56abc), comp., *Bodhisttva Dharmapāla* et al., trans., Hiuen Tsiang, AD 659; *Fo-ti-ching-lun* 3 (佛地経論, *Buddhabhūmisūtraśāstra* (16, 302bc), comp., *Bodhisattva Bandhuprabha* (? or Prabhāmitra) et al., trans., *Hiuen Tsiang*, AD 649.

382. *BST*, 13, p. 86: *trayodaśa' dhikāra, verseṃ* 19: *mataṃ ca cittaṃ prakṛtiprabhāsvaraṃ sadā tadāgantukadoṣadūṣitaṃ / na dharmatācittamṛte 'nyacetasaḥ prabhāsvaratvaṃ prakṛtau vidhīyate//19//*

383. Ibid., p. 86; *Taisho*, 31, 622c–3a.

384. Shunkyo Katsuta, op. cit., p. 10.

385. For example, see 270n374.

386. *BST*, vol. 8, p. 4: *purāntikena akṣobhastathāgataḥ prādurbhūto dakṣiṇena ratnaketus tathāgataḥ prādurbhūtaḥ paścimenāmitāyustathāgatāḥ prādurbhūta uttareṇa dundubhisarastathāgatāḥ prādurbhūtaḥ/ samānāntara prādurbhūtāśca te buddhā bhavantasteṣu simhāsaneṣu/ Taisho*, 16, 359c, 360b, 404c.

387. *Taisho*, 20, 346b, this *sūtra* names the five Buddhas such as Vairocana *Tathāgata* of the centre, *Akṣobhya Tathāgata* of East, Ratnasaṃbhava *Tathāgata* of South, *Avalokiteśvararāja Tathāgata* of West, Amoghasiddhi *Tathāgata* of North.

388. K. Horiuchi, op. cit, p. 31: *athakhalu akṣobhyas tathagato ratnasaṃbhavaś ca tathāgato lokeśvararājaś ca tathāgataḥ sarvatathāgatatvaṃ svayam ātmany addhiṣṭhāya bhagavatāḥ śākyamunes tathāgatasya sarvasamatāsupratividhatvāt sarvadiksamtām adhyālambya catasṛṣu dikṣu niṣaṇṇāḥ / 'Taisho*, 18, 208b, 342b.

389. Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness*, p. 47; The transformation of *skandhas* into *jñānas* is seen as early as the texts in *Vijñānavāda-sho-tā-shang-lun* (攝大乘論 , *Mahāyānasamparigrahaśāstra*) (*Taisho*, 31, 149c), comp. Asaṅga, and trans., Hiuen Tsiang, AD 563: The perfect freedom is gained by transformations of the *Vijñānaskandha*, those are the Wisdoms of the great mirror (*ādarśajñāna*), the Wisdom of equality (*samantajñāna*), the Distinguishing Wisdom (*pratyavekṣaṇajñāna*), the Wisdom that accomplishes all works (*kṛtyānuṣṭhāna-jñāna*) (圓鏡平等觀察成所作智轉識論攝屬), and *Sho-tā-shang-lun-shih* 9 (攝大乘論釋, *Mahāyānasamparigrahaśstravyākhyā*) (*Taisho*, 31, 372c) treated by Vasubandhu, trans. Hiuen Tsiang: The four *jñānas* are attained by the transformation of the *Vijñānaskandha* (由轉識論依故 得大圓鏡地平等性智妙觀察智成所作智). The texts also says that the *Dharmakāya* is attained by the transformation of the *Ālayavijñāna* (謂轉阿賴耶識 得法身故) the same place.

390. Swami Dwarikadas Shastri, ed., *Guhyasamājatantra*, chap. 17, vv. 50–51: *pañcaskandhāḥ samāsena pañcabuddhāḥ prakīrtitāḥ vajra āyatanāyeva bodhisattvāgrya maṇḍalamiti//50//pṛthvi locanā svyātā abdhāturmāmaki smṛti/pāṇḍarākhyā bhavet tejo vāyustārā prakīrtitā //51//kha vajradhātusamyaḥ saiva vajradharaḥ smṛtaḥ/ Taisho,* 18, 503a.

391. For this, see S.B. Dasgupta, op. cit., pp. 84–85.

392. B. Bhattacharyya, *An Introduction to Buddhist Esoterism*, p. 129.

393. S.B. Dasgupta, *An Introduction*, p. 86.

394. Shūyū Kanaoka, *The Philosophy of Esoteric Buddhism*, p. 180.

395. B. Bhattacharyya, *The Indian Buddhist Iconography*, p. 42.

396. Guiseppe Tucci, "Vajrayana," p. 236; The idea of *Ādi-Buddha* may have some relation with the *Tathāgarbha* thought and the innate pure mind.

397. *MVS*, 2 (*Taisho*, 18, 9b): The Buddhas are very rare. The wisdom and expedience of deliverance by Vairocana is wonderful. The Buddha gets rid of all speech and is endowed with innate wisdom, preaches for the sake of the world and satisfies many wishes (諸佛出於有佛言不思議 離一切戲論 諸佛自然智而爲世間說 滿足衆生願. And *MVS*, 3 (*Taisho*, 18, 22b): Bhagavan Vairocana told Vajrapāṇi, "I am the origin of all. I am called the dependence of the world. My sermon is without

equal. It is originally tranquil and is without superior (毗盧遮那世尊 告執金剛秘密主 我 一切本初 號名世所依 說法無等比 本寂無有上). Here we can infer that the innate wisdom may means *Svayambhū*, or the principle itself of the world, or the origin of the world which implies the Lord of the world.

398. This *sūtra* describes the *Sattvavajra* (or *vajrasattva*) which has the *samantabhadra-citta* and from which thirty-seven deities are produced (*Taisho,* 18, 208c–216c).
399. Guiseppe Tucci, "Vajrayāna," p. 236.
400. B. Bhattacharyya, *The Indian Buddhist Iconography,* p. 42.
401. Kanai Lal Hazra, *The Ādi-Buddha* (Delhi: B.R. Publishing Corporation, 1986), p. 26.
402. In this case, we must recall the transformation of five *skandhas* into the five Buddhas, namely, Vairocana (*rūpa*), Ratnasaṃbhava or Ratnaketu (*vedanā*), Amitābha or Amitāyus (*saṃjñā*), Amoghasiddhi (*saṃskāra*), Akṣobhya (*vijñāna*). Here just as the first four *skandhas* are nothing but modes and modification of the *vijñāna*, *Akṣobhya* presiding over the *vijñāna,* is often given the highest place and the first four Buddhas are generally marked by the miniature of the fifth Buddha. Further, because the *vijñāna*, as one of the *skandhas*, is not considered the ultimate reality, the pure consciousness as the ultimate reality, which is absolutely free from being subject and object is thought out, and the *vajrasattva*, being a non-dual state of *śūnyatā* and *karuṇā* as well as the nature of *śūnyatā*, is regarded as the ultimate principle, pure consciousness. Thus, even Akṣobhya in his turn is marked by the the miniature of the Vajrasattva, who is also considered the Adi Buddha. The replacement of the Akṣobhya and Vairocana appears in the *Dhyānibuddha-maṇḍala*, described in the *Guhyasamājatantra*, see B. Bhattacharyya, *An Introduction to Buddhist Esoterism*, p. 130.
403. Alice Getty, *The Gods of Northern Buddhism* (New Delhi: Mushiram Manoharlal Publishers, 2010), p. 5.
404. Ibid., pp. 4–5.
405. *CMS*, 1 (*Taisho*, 39, 579a): The ray of *Tathāgata* is shining across the world, cultivate equally the various merits of the numerous living beings (如來日光遍照[illegible]一種種[illegible]); *Liao-chu-nien-sung-ching* 1 (*Taisho*, 18, 223b): The *trikāya* is attained for the benefits of all the living beings (利諸衆生 會得三身故).

406. The conception of manifestation of *Tathāgata* does not mean the production of various *Tathāgatas* chronologically from him, but the manifestation or expression of the various aspects (or function) of his characters (or virtues) spontaneously. In short, the manifestation of the *Tathāgata* is nothing but himself, one of the aspects or functions of his characters.

407. See *supra*, pp. 334–41.

408. There are some arguments about the name of four *kāyas*. The passage of *Laṅkāvatārasūtra*, which is quoted in *LFM* (*Taisho*, 18, 291a) run like this manner: *svābhāvikaśca saṃbhogo nirmitaṃ paṅ* (or *yaṃ*) *ca nirmitam/ saptriṃśakaṃ buddhagaṇaṃ buddhaḥ svābhāviko bhavet//384//* (*BST*, vol. 3, ch. 10, v. 384, p. 132; *Taisho*, 16, 631c). Here we can find that there is not the term *niṣyanda*, but there occurs the term *nirmāṇa*. However, we can conclude that these are the original forms of four *kāyas*.

409. *Fan-pieh-shang-i-siu-chang-fa-man* (梵別上義修章法門, *Saṅkṣepavajraśekhara-yogapadanirdeśacaryābhisambuddhadharmaparyāya*) (*Taisho*, 18, 288b): The *Saṃbhogakāya* has two kinds, *svasaṃbhogakāya* and *parasaṃbhogakāya* (自用身, 者 [illegible] 用身 二他受用身).

410. Ibid.: The Vairocana Buddha from his inner mind realizes the four *jñānas* of *Saṃbhogakāya*, namely, *ādarśanajñāna*, *samantajñāna*, *pratyavekṣaṇajñāna*, *kṛtyānuṣṭhānajñana*, and outerly manifests the *parasaṃbhogakaya* for the *Bodhisattvas* who complete the ten *bhūmis*, and from the four *jnanas*, the four Buddhas come out (毘盧遮那佛 [illegible] 於自受用四智中 [illegible] 觀察智成四方智各三十七 滿足菩薩他受用故 從四智中 流出四佛). Thus the thirty-seven deities which belong to the five Buddhas, are also included in *svasaṃbhogakāya* (自受用身佛 必須三十七尊 地智), see ibid. (*Taisho*, 18, 291a).

411. In this way, the *Nirmāṇakāya* is the visible body who preaches, after demonstrating his body in the empirical world, his enlightenment for the unenlightened men and for the *Bodhisattvas* who practice the way below the ten *bhumis*. Lastly *Niṣyandakāya* is the visible body which, after making himself the same body as that of the living beings to whom he preaches, and preaches them.

412. Ibid (*Taisho*, 18, 288a): The numerous *Bodhisattvas*

produced from the mind of *svabhogakāya*, has the same nature called the nature of *Vajra* (自受用佛 從心流出無 量各薩 皆同 一性 謂金剛性).

413. *The Collection of Kūkai's Works*, vol. 4, p. 76: All the (*kāyas*) are all the concrete body of Vairocana, and thus they are all called as the *Dharmakāya*. (Question) the four *kāyas* have different name in accordance with their subtle and gross body, then What evidences of text make them have the significance of Dharmakāya ? (皆是毗盧遮那其體決 是以皆名法身 問 既有四身淺深不同之名 今依何等文 證立 皆法身義).

414. R. Tajima, op. cit., p. 249.

415. Shūyū Miyasaka, *The Truth of Esoteric Buddhism* (密教の眞理, Mikkyo no Shinri) (Osaka: Koyasan Press, 1973), p. 113.

416. In this case, all the Sanskrit dictionaries (for example, of Wilson, Monier-Williams, and Apte) give the meaning of "essence or ornament" to the word *maṇḍa,* but the Wilson's dictionary only shows the meaning of "receiving, embracing" to the word *la,* see H. H. Wilson, *A Sanskrit-English Dictionary* [repr. Delhi: Nag Publishers (first edition, 1815), 1979], p. 611.

417. Buddhist texts basically use it as the essence of something, or the taste of the highest purified milk (*maṇḍa peyya*). Thus it is compared to the state of Buddha's enlightenment, or the teaching of Buddha, or the virtue of the enlightenment [it has the supreme taste without the comparison and without beyond it, so it is called *maṇḍala,*極無比味無過上味 是故名曼荼羅 (*MVS*, 1, *Taisho*, 18, 5b)]. *CMS* says that the *maṇḍala* means the circle (輪圓之義), the producing (發生義), because the seed of *Bodhicitta* and *Dharmat* are produced in the circle, the collecting (聚集義), because all the deities and the virtues of them are assembled in it, the cultivation of *Bodhicitta* (發菩提心義) (*CMS* 4, *Taisho*, 39, 625a,b,c), and the world of Buddha, see Shoun Toganoo, *Studies on Maṇḍala*, pp. 1–6; Shozui Makato Toganoo, "The Symbol System of Shingon Buddhism 4," in *The Mikkyo Bunka*, vol. 102 (1973), pp. 69–81.

418. *TPE*, vol. 81, pp. 109 et seq. He explains that there are three kinds of *maṇḍala*, namely, the *maṇḍala* of the innate nature (*rang bshin kun rdso ba dkil 'khor*), the meditative *maṇḍala* (*ting nge 'dsin dkil 'khor*), and the *maṇḍala* of the reflective image (*gzugs brñan dkil 'khor*), and that the first *maṇḍala* has three kinds, viz., transcendental *maṇḍala* (*rang bshin don dam*),

and the conventional *maṇḍala* (*kun rdso ba*). He further says that the second *maṇḍala* also has three kinds, i.e., the meditation on the innate nature (*rang bshin de la sgom pa*), the learning the image (*gzugs de la ni bslab ba*), and the birth by the excellent training (*rab kyi gy cal bskyed pa*), and the third one has two kinds, namely, the image (*gzugs*), and the highest image (*brñan lhag pa' gzugs*).

419. *CMS*, 8 (*Taisho*, 39, 666c): 凡愚衆生中智[illegible]相[illegible]皆悉貪著[illegible]如此傳授也; *MVS*, 1 (*Taisho*, 18, 5a) says: Many sentient beings whose wisdom is inferior are covered with foolish love, they desire good and bad forms which are results (*karmas*) made by the view of permanence or of total annihilation, at any time and in any place, because they attach only the visible forms (things) (為愚癡衆生[illegible]取著[illegible]造業 善不善諸相).
420. Shūyū Miyasaka, *The Principle of the Thought of Esoteric Buddhism*, pp. 18–32.
421. C.G. Jung, *Psychology and Alchemy* (*The Collected works of C.G. Jung*, vol. 12) (repr., London: Routledge and Kegan Paul, 1980), p. 96.
422. Ibid. (As a symbol), If the motif of *maṇḍala* is an archetype, it ought to be a collective phenomenon, i.e., theoretically it should appear in everywhere.
423. Ibid., pp. 96–99.
424. Jolande Jacobi, *Complex/ Archetype/Symbol*, p. 129.
425. Ibid. In this case, at first, Jung found that when his patients saw and drew the symbolic figures in dream or vision, which are based on the circular, quadrangular, triangular motifs, they felt deeply calm and harmonic emotion, and that when those symptoms happened in his patients, the mental health of them starts to be restored. And he took attention that the figures were produced spontaneously from their inner mind. After that, when he came across the Tibetan *maṇḍala*, he recognized that those figures are universal. Thus he concluded that the process of producing the *maṇḍala* is the process of the reintegration of the disordered consciousness. In this respect, he suggest that the *maṇḍala* symbol shows the centre of personality in which the power of totality and integration works, see, C.G. Jung, *Psychology and Alchemy*, pp. 95–223; C.G. Jung, ed., *Man and His Symbol*, pp. 138–229.

426. Jolande Jacobi., op. cit., p. 168.
427. Giuseppe Tucci, *The Theory and Practice of the Maṇḍala*, pp. 49–53.
428. Ibid., p. 50.
429. Ibid., p. 51.
430. Ibid.
431. Ibid.
432. Ibid.
433. R. Tajima, op. cit., p. 249.
434. Mircea Eliade, *Yoga—Immortality and Freedom*, p. 30.
435. Giuseppe Tucci, *The Theory and Practice*, p. 49.
436. Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness*, p. 95.
437. The deities are nothing but manifestations of *śūnyatā* and are by nature non-existent, and whenever there is manifestation it must be *Śūnyatā* in essence (*sphurtiśca devatākara niḥsvabhāvāḥ svabhāvatāḥ / yathā yathā bhavet sphurtiḥ sā tathā śūnyatātmikā //*), in *Advayavajrasaṃgraha*, quoted from B. Bhattacharyya, *An Introduction to Buddhist Esoterism*, p. 107; *CMS*, 20 (*Taisho*, 39, 786a): The nature of the bright disc (of full moon imaged in the mind) is not different from *Bodhicitta*, and the *Bodhicitta* is nothing but the *svadevatā* (此圓明之性不異菩提心 菩提心不異本尊).
438. See *supra*, 374n136. In this context, Advayavajra explains the process of evolution of deities from *sūnyatā*. He suggests four stages of the process of evolution: the first is the right perception of *śūnyatā* or voidness, the second is the connection with the germ syllable, the *bīja*, the third is the conception of icon, and the fourth is the external representation of the deities, quoted from B. Bhattacharyya, *An Introduction*, p. 110. This theory also shows how the deity is represented, that is, the nature of deity, and its three kinds of representations, such as the *bīja*, the mental image, and the external image. Thus this theory is similar to that of *MVS*.
439. *MVS*, 6 (*Taisho*, 18, 44a): 彼字有二種 謂聲及菩提心 印有二種 所謂有形無形 本尊之身亦有二種 所謂淸淨非淸淨 彼證淨身離一切相 非淨有想之身則有顯形衆柔.
440. See *supra*, pp. 350–52.
441. *MVS*, 1 (*Taisho*, 18, 1a).

442. In this case, the Shingon Buddhism in Japan insists on four kinds of *maṇḍalas*. The *maṇḍala* which consists of the image is called *Mahāmaṇḍala* which symbolizes the body action of the *Dharmakāya*, actually Mahāvairocana Buddha (*kāyaguhya*). The *maṇḍala* consisting of the *samaya* form is called *Samayamaṇḍalas* which symbolizes the mind action of the Buddha (*manasguhya*). The *maṇḍala* consisting of the *Bīja* mantras is called *Dharmamaṇḍala* which symbolizes the speech action of the Buddha (*vācguhya*). The *maṇḍala* consisting of the *karmamudrās* is called *Karmamaṇḍala* which symbolizes the activities or manifestations through the three secrets (*triguhya*) of the Buddha. But Amoghasiddhi's *Prajñāpāramitābuddhivyākhyā* (般若理趣釋) shows the name of four *maṇḍalas*: All the *maṇḍala* are included in the basic four kinds of *maṇḍalas*, namely, *mahāmaṇḍala*, *samaya-maṇḍala*, *dharmamaṇḍala*, and *karmamaṇḍala*. All *maṇḍalas* of yoga are included in the four kinds of *maṇḍalas* (一切曼荼羅者 於本剖四種曼荼羅 一大曼荼羅 二三摩耶曼荼羅 三法曼荼羅 四 羯曼荼羅 以此四曼荼羅 攝 瑜伽 一切曼荼羅, *Taisho*, 19, 609b).

443. Because "the *maṇḍala* of *yoga*" (above, n. 442), denotes the *maṇḍala* which is objectified or actually figured for the purpose of the practice of *yoga*, and the *maṇḍala* by which *yogī* or *yogin* may be united (*yoga*) with *maṇḍala*.

444. *CMS*, 1 (*Taisho*, 39, 579b): There are three things in entrance of the teaching of mantra. The first is the gate of body-secret, the gate of speech-secret, and the gate of mind-secret. . . . The practitioner with this three *upāyas* purify the three *karmas* himself, and completes the *bhūmi-pāramitā* in this very life, because the bless of the three secrets of *Tathāgata* (大頁, 言門略有三事 一者身密門 二者語密門 三者心 密門,..., 行者以此三方便 自淨三業 卽爲如來三密之所加持 乃至能於此生 滿足地波羅密).

445. Shūyū Kanaoka, *The Philosophy of Esoteric Buddhism*, p. 200.

446. Ibid.

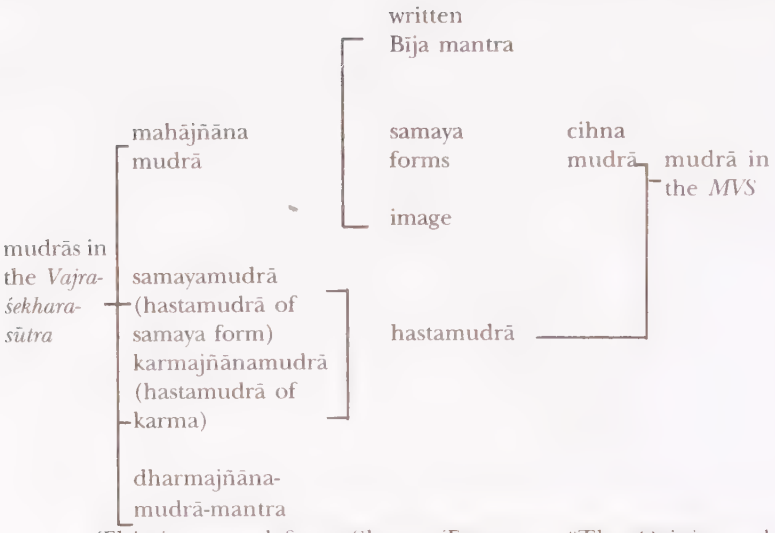
446. Ibid. Alex Wayman, "Tantric Ritual and Symbolism of its Attainments," in *The Buddhist Tantras*, p. 110.

448. *Bodhicittasāstra* (*Taisho*, 32, 574b): 且修習瑜伽觀行人 當知修三密行 一身密者 如結 契印召請聖衆是也 二語密者 密誦頁言文句了了分明無謬誤也 三意密者 如住瑜伽相應自淨 月輪 觀菩提心.

449. For the definition and its historical formation of *mudrā*, see Shoun Toganoo, "The Origin and Evolution of Mudrā," in

The Study on Maṇḍala, pp. 469–89; E. Dale Sanders, *Mudrā—A Study of Symbolic Gestures in Japanese Buddhist Sculptures* (New York: Bollingen Foundation, 1960), pp. 5–27, 201–10; Shozui Makoto Toganoo, "The Symbol System of Shingon Buddhism (3)" in *The Mikkyo Bunka*, vol. 99 (1972), pp. 63–62.

450. E. Dale Saunders, op. cit., p. 6, and thus he summaries the various interpretations of *mudrā* into three categories: (1) seal (and the imprint left by a seal), and whence stamp, mark (in a general sense or the mark made by a seal), piece of money, etc.; (2) manner of holding the fingers; and (3) counterpart (*śaktī*) of a god (p. 7).
451. Ibid, p. 7.
452. *CMS*, 16 (*Taisho*, 39, 742c): To holding the symbolic form is *mudrā* (持標相印也).
453. Ibid. (*Taisho*, 39, 741b): The *mudrā* means the *hastamudrā* and *cihnamudrā* (印謂手印契 印也).
454. *CMS*, 13 (*Taisho*, 39, 714a): By the blessing the *mudrā*, identifying (the sentient being) with the body of the *Dharmahātu* of *Tathāgata*. This *mudrā* is just the symbol of the *Dharmadhātu*. Because by the *mudrā* is the essence of the *Dharmadhātu* symbolized, it is named the pillar of *Dharmadhātu* (以印加持故 亦同如來法界身也 此印 者卽是法界之標幟 以此印故 標示法界之體 卽名法界幢也).
455. *CMS*, 15 (*Taisho*, 39, 736a):一切如來佛性種子菩提心生 當知一切印 亦從菩提心生也 印從法 界生.
456. For these, in the former case, lotus flowers, sword, *vajra-ponder*, *stūpa*, etc., are counted, which are identified with the any characteristics of the deities, and are used usually for the meditation. In the latter case, it is generally said that they are broadly two types of hand gestures, viz., the fist ones which have four or six kinds as the basic forms (mother sign, 印母), and the handclasps ones which has twelve kinds as the basic forms (*Taisho*, 18, 24–30; 39, 714–16).
457. *Tattvasaṃgrahasūtra* (*Taisho*, 18, 220–21).
458. Shoun Toganoo, "The Origin and Evolution," p. 485.
459. Here, we can show the relationship of the concrete *mudrās* in two main *sūtras* following way:



This is quoted from Shozui Toganoo, "The Origin and Evolution," p. 486.

460. See *supra*, 404n442.

461. In this sense, *mudrā* as an abstract verbal symbol, which is postulated from the concrete symbol *mudrā*, is identical with the term *maṇḍala*, that is, the symbol of the whole manifestation of *Dharmakāya*.

462. E. Dale Saunders, op. cit., p. 9: (1) symbolic gestures of the hands used as "seals," which guarantee the efficacy of the spoken word, (2) the symbolic objects, as well as the images and statues, which are used as 'marks of identity, and (3) *dhāraṇī*, spoken formulas, which "seal" the magic of rites.

463. E. Dale Saunders, op. cit., p. 36.

464. *CMS*, 20 (*Taishō*, 39, 786a): The *hastamudrās* are just the body (具身印等即是身).

465. See *supra*, 371n126, and after he divides the religious symbol into two levels, i.e., transcendent and immanent, he goes on explaining the immanent level into three categories, viz., the incarnation, the sacramental, and sign-symbol. Thus he say: Many things—like special parts of the church building, like the candles, like the water at the entrance of the Roman Church, like the cross in all churches, especially Protestant churches—were originally only signs, but in use became symbols; call them sign-symbols, signs which have become symbol (in the same work, p. 65.

466. Shozui Makoto Toganoo, "The Symbol System," p. 57.
467. *CMS*, 9 (*Taisho*, 39, 674c): 昧也 是平等義 是本智義 是除障義 是驚覺義.
468. Ibid. (*Taisho*, 39, 674c).
469. Ibid.: In Tibet, *samaya* is translated as *dam tshig*, other than the term *sdom pa* which means vow, a statement taken ritually and ordinarily uttered three times in the initiations (Alex Wayman, *The Buddhist Tantras*, p. 65). But the word *dam tshig* is very complicated, and thus it is rendered as guarantee (D.L. Snellgrove, *Buddhist Himālaya*, pp. 287–88) or as religious principle (Lama Anagarika Govinda, *Foundations of Tibetan Mysticism*, p. 112) by which man can attain *Bodhi*. It is a bound between Buddha and man, a sacred or solemn plea which is not general, but may apply to a particular element of the Esoteric Buddhism and to special phase of the practice. In short, it is what we call *samaya*, "symbol."
470. Shoun Toganoo, *The Study on Maṇḍala*, p. 263: According to him, the term *samaya*, in one hand, going (*-aya*) throughly (*sam-*) to Buddha from man, that is, the state of *Bodhi* (enlightenment) and the path to it, and in the other hand, coming (*-aya*) universally (*sam-*) from Buddha to man, that is, the state of *karuṇā* (compassion) and its activities.
471. F.D. Lessing and Alex Wayman, *Introduction to the Buddhist Tantric System*, 228n23. But the four kinds of *mudrā* are interpreted little differently from the *Abhiśekharasutra*. We have seen that the four *mudrās: mahāmudrā, samayamudra, karmamudra*, and *dharmamudrā* are identical with the three-secrets of the Buddha, *manasguhya, karmaguhya* (both *samaya-* and *karma-*), and *vācguhya* respectively. But, he interprets them according to *Avatāra-vyākhya* that the four *mudras*, i.e., *mahā-, samaya-, dharma-, karma-*, are identical with the nature of *kayaguhya*, the nature of *manas-*, the nature of *vac-*, and the nature of the conduct of deities respectively. But this happens, because he understands that the *mahāmudrā* is the external image of the deities and that *samayamudrā* is the *samaya* form or *cihnamudra*, while the *Abhisekharasūtra* understands that the *mahāmudrā* is the holistic nature of deity, or the total activities of the three-secrets, and that the *samayamudrā* including *karmamudrā* is the *hastamudra* which represents the *cihnamudrā* and the action of the deity.

472. Amoghavajra's *Prajñāpāramitābuddhivyākhyā (po-lo-mi-to-li-tshu-shih,* 般若理趣釋) (*Taisho,* 19, 609b): *Samaya* is named vow, time, promise, and is the other name of *maṇḍala* (三昧耶者名誓本尊 亦名時亦名期契 亦名曼荼羅之異名); This notion of *samaya* also is found in *Tattvasaṃgraha,* for example the passage *sarvatathāgatasamantabhadra-mahābodhisattva samayasaṃbhavasattvābhiṣṭhānavajraṃ nāma samādhiṃ samāpadyedaṃ sarvatathāgatamahāyānābhisamayaṃ nāma sarvatathāgatahṛdayaṃ svahṛdayān niścacāra 'vajrasattva.'* The term *samaya* of the passage *"sarvatathāgata samantabhadra-mahabodhisattvasamaya,"* is interpreted as the state of the *mahabodhi,* that is, *maṇḍala.*

473. This is expressed again the conventional symbol (convention form), that is, identified form, but it is called again simply only *samaya.*

474. *CMS,* 20 (*Taisho,* 39, 786a): 觀本尊三事.

475. Ibid. (*Taisho,* 39, 786b)謂字眞言相 身印相 本尊心相.

476. Ibid. (*Taisho,* 39, 737b): When at first one receives the method of *yoga* from the teacher, there are three things in brief, namely, the meditation of the *svadevatā* in the mind, the recitation of his mantra with the mouth, and making the *mudrā* with the body 謂如法加處受瑜伽已 略有三事 謂心觀本尊 口有眞言 身有法印

477. *CMS,* 15 (*Taisho,* 39, 737c): The practitioner makes the secret *mudrā* with the body, recites the *mantra* with the mouth, and meditates on the state of his deity in the mind 密契行者 身有印法 口有眞言 心有本尊之觀.

478. See *supra,* 244n230.

479. This correspondence between the deity and man is called the communication of three-secrets (*abhiṣṭana* through *triguhya,* 三密加持).

480. See *supra,* 372n128.

481. For this, see *CMS,* 20 (*Taisho,* 39, 765–66); Alex Wayman, The *Tantras,* pp. 110–14; idem, *Introduction to Buddhist Tantric System,* pp. 187–203; Jeffrey Hopkins, trans., *The Yoga of Tibet,* written by Tsong-ka-pa (Delhi: Motilal Banarsidass, 1975), pp. 139–71ff.

482. F.D. Lessing and Alex Wayman, op. cit., p. 199: Mkhas Grub Rje says, the *samadhi* in which calming (*samatha*) and higher vision (*vupaśyana*) are combined together (*yuganaddha*) is backbone, so to say, of the path of both *Paramitāyāna* and

Mantrayāna.

483. See *supra,* 391n322; The *Bodhicittaśāstra* says that through the meditation of five *abhisaṃbodhi,* the practitioner attains the five *abhisaṃbodhi,* and becomes the *iṣṭa devatā* (然此五相具備 成本尊身), (*Taisho,* 32, 574b).
484. See *supra,* 391n318.
485. André Padoux, "The Body in Tāntric Ritual: The Case of Mudrās," in *The Sanskrit Tradition and Tantrism,* ed. Teun Goudriaan (Leiden: E.J. Brill, 1990), p. 66: He broadly explains *mudrā* as action which combine bodily postures or gestures and mental or spiritual elements, and as bodily actions which at the same time are moments of religious and or mystical experience.
486. John Blofeld, *The Way of Power,* p. 88.
487. E. Dale Saunders, op. cit., p. 23.
488. Ibid., pp. 26–27.
489. For the typical example, *CMS,* 20 (*Taisho,* 39, 785–86); Jeffery Hopkins, *The Yoga of Tibet,* pp. 110–12, 141–54: The two texts say similarly, reciting the *mantra* with observing, or meditating the form (letters of successive located), or *Bīja* mantra on the disc of full moon in front of the deity, adept at the heart of himself, observing with the sound of the *mantra* which he recites. In this reciting *mantra,* restraining the vitality (*prāna*) and exertion (*āyāma*) are necessary, that is, when exhaling, view your own body meditated as a deity [without repeating the *mantra*], and then do as before [holding the breath, observing the deity, moon, and letters in front, and repeating the *mantra*], and with the inhalation of air, it (the moon and the letters) moves to your own heart. Observing it, perform [mental] repetition until the breath is exhaled. When the breath is let out, emit [the moon disc and letters] with it, and contemplate them as dwelling in the deity's heart. Again, as before, move it to your own heart and perform repetition, and so on.
490. See Lama Anagarika Govinda, *Foundations of Tibetan Mysticism,* pp. 137–59.
491. See *supra,* pp. 53–54, *prāṇa* has two aspects, i.e., breath and life.
492. The breath or the inhaling and exhaling of the breath has been considered very important factor in meditation in Buddhism from the period of Śākyamuni Buddha, for this,

see, Winston L. King, *Theravāda Meditation—The Buddhist Transformation of Yoga* (Delhi: Motilal Banarsidass, 1972), pp. 72–77; U. Myint Maung, ed., *The Satipaṭṭhāna Vipassanā Meditation* (Rangoon: The Department of Religious Affairs, 1954), pp. 12–24.

493. John Blofeld, op. cit., pp. 87–89.
494. See *HYS* (*Taisho*, 46, 995c).
495. For example, the six Siddham letters of the six syllabled mantra are treated as the symbols of five Buddhas and *Vajrasattva*, see *supra*, p. 204.
496. Lama Anagarika Govinda, *Creative Meditation and Multi-Dimensional Consciousness*, p. 91.
497. See *supra*, pp. 73ff., especially the *Gāyatrī* mantra in Hindu tradition, and pp. 196ff., especially the six-syllabled mantra in Buddhist tradition.
498. Lama Anagarika Govinda, *Foundations of Tibetan Mysticism* p. 155.
499. Clifford Terry, *Tibetan Buddhist Medicine and Psychiatry* (repr., Delhi: Motilal Banarsidass, 1994), p. 5.
500. This implies that the psychic body is intermediary aspect between the physical aspect and mental aspect in the individual, because the entire universe is seen to be within the individual.
501. Ibid., p. 66.
502. See *supra*, 97n189.
503. The *cakras* are the points in which psychic forces and bodily functions merge into each other or penetrate into each other. They are the focal point in which cosmic and psychic energies crystallize into bodily qualities, and in which bodily qualities are dissolved or transmuted again into psychic forces. Because the *cakra* is the organs which collect, transform and distribute the psychic forces flowing through them, and from them radiate secondary streams of psychic force. Thus the centres become the seats in which the possible forms of consciousness reside, and we become conscious of the spiritual penetration in the psychic centers, see Lama Anagarika Govinda, *Foundations of Tibetan Mysticism*, p. 135.
504. For the *nadi* system, see Lama Anagarika Govinda, *Foundations of Tibetan Mysticism*, pp. 155–65.
505. Ibid., pp. 140–43. The Buddhist usually counts six major

cakras, as opposed to the seven in the Hindu system. But actual practice, the Sahasrāracakra and Ājñācakra are interchanged, and Mūlādhāracakra, and Svādhiṣṭhānacakra are interchanged.

506. Clifford Terry, op. cit., p. 75.
507. Ibid.
508. See *supra*, pp. 202ff.
509. Clifford Terry, op. cit., p. 66.
510. See *supra*, pp. 47ff., 180ff.; William Stablein, "A Medical-Cultural System among the Tibetan and Newar Buddhists: Ceremonial Medicine," in *Kailash—A Journal of Himalayan Studies* (Kathmandu), vol. 1 (1973), no. 3, p. 194, he says that "curing should not confused with enlightening, for they are one and the same process."
511. Lama Anagarika Govinda, *Foundations of Tibetan Mysticism*, p. 135.
512. See *supra*, pp. 62–65: the theory of *spanda*.
513. Lama Anagarika Govinda, *Foundations of Tibetan Mysticism*, p. 180.

5

Conclusion

THE ORIGIN OF mantra can be traced back historically to the prehistoric period and psychologically to the deep human mind or unconsciousness, because the mantric practice is related to the deep emotional feelings rather than to the intellectual knowledge of human beings. Although the intellectual knowledge leads us to the more developed and convenient life, but the taste of the outer world is more dependent on the emotional feelings. We live in spontaneously two worlds, viz., the emotional world and the intellectual world. The intellectual knowledge is formulated through the activities of the conscious mind, while the emotional feelings are arising from the unconscious mind. Thus, the intellectual knowledge directs the emotional feelings to the right way, whereas the emotional feeling provides the intellectual knowledge with dynamic power to be activated. Thus, the combined activities of these two worlds give our life to the more "effective way." In this regard, we must listen to "the inner voice" or words which are arising from the emotional feelings based on the unconscious mind, but has been often forgotten in real life.

We have various inner words arising from the deep emotional feelings, but we have no proper language which can express these inner voices. Thus, various ways have been developed to express the inner words, because human intellectual knowledge has tried to give the inner words a

concrete shape. But we are still finding more proper ways to express the inner voices. This effort to give the inner voices concrete shapes may be continued further endlessly.

Mantra is a kind of words which expresses the inner words or the deep emotional feelings, or the best way which has been found out so far to express the inner words. Mantric formulas are the outer appearance of the inner emotional feelings. This means that although mantric formulas are concrete forms, but they cannot be separated from the inner words, or the nature of mantra. Thus, mantra has two sides, namely, one is the inner nature and the other is "the outer appearance" or the mantric formula. When we speak of mantra, these two sides of mantra must be carefully considered. Besides, there is one more important side of mantra, that is, the power of mantra. It is generally said that the mantric words have more powerful effect than the other words have. Thus, without considering these three factors, we hardly can speak of the mantra.

At this juncture, we have noticed that the historical speculation of the concept of mantra was found as early as in the Vedas. Since then, the concept of mantra has been developed steadily in accordance with the changing stages of the religious theories and practices. At the same time, numerous mantric formulas have appeared and have been practised in the various religions. However, they have not been simply practiced, but the mantric practice has given strong influences to the human beings. Thus, we have discussed about mantric phenomena in great detail.

What is mantra? We hardly can answer this simple question without understanding the nature of mantra. We have met with the various conceptions of mantra according to the various religious traditions. The Buddhist tradition finally defined mantra as "*mantra* is *mantratā*." This conception of mantra must remind us of the Hindu tradition such as the "*mantraḥ cittam*." What is the difference between these two conceptions? Except the difference of the conception of the Ultimate nature between the two traditions,[1] we can

notice much similarities between these two traditions. What do the two statements mean? Here, one thing is clear, that is, they mean that the nature of mantra is connected with the Ultimate nature, whether the Ultimate nature indicates the pure innate mind(*Bodhicitta*), or *Mahāvairocana Tathāgata* in Buddhist tradition, or the highest reality, or Śiva in Hindu tradition. In other words, the nature of mantra is the fundamental truth in itself objectively and the deep unconscious mind subjectively which is always exist conjunction with the conscious mind.

Then, we must have a question. What is the relationship between the inner nature and the outer appearances of mantra? How do the ordinary words become mantras ? With regard to this question, we have seen the evolution of the mantric formulas. In the Vedic time, it was believed that mantras were revealed through the insight of the ancient seers on truth, and thus, they captured the truth at first, and had a great power later on when they were used in rituals. The Tantra considered that the physical form of mantric formulas are the most effective forms of the Words which emanated through the fourfold stages of the phonic emanations of the self-movement(*spanda*, or vibration) of Śiva-Śakti, from *Parāvāc*, the Supreme Word upto *Vaikharī*, a natural language. But the Buddhist tradition regarded mantra as the words which were empowered by the *Tathāgata*. What can we say about such statement? Although the nature of mantra is connected with the Ultimate truth, the nature of mantra has its fate that it must be expressed with a concrete formula in the historical stage of human intellectual knowledge. That is the outer appearance of mantra. The outer appearances of mantras consists of the ordinary words. But, this does not mean that these ordinary words become the mantras, but it means that the nature of mantra is expressed through the ordinary words. The *Tathāgatas*, the seers, or the authoritative persons chose certain forms of words to express their deep emotional feelings attained during their religious experience. These

chosen words are mantras. Thus, all the words are not mantras, but certain forms of words which are chosen by the authoritative persons are mantras. Thus, there can be numerous mantras in accordance with the deep emotional experiences.

Thus, mantric formulas are a kind of language form, because they are expressed through certain forms of words. And these mantric language must have an active power, because mantra is coming directly from the dynamic emotional feelings without intervention of the intellectual knowledge.[2] But, there have been many arguments over the mantric language and the efficacy of mantra. We must leave the linguistic aspect of mantra. Where can the efficacy of mantra come from? How do mantras function? This is rather an important question, because most of persons are concerned on this aspect of mantra. The outer appearance of mantra or the mantric formulas are wearing two kinds of garbs, viz., the vibrative and the symbolic. The vibrative aspect of mantra is connected with the emotional feelings, but the symbolic aspect of mantra is derived not only from the emotional feelings but also from the intellectual knowledge. Because the mantric symbols are born out of the emotional feelings, but the symbolic meanings of mantra is given by certain tradition or culture which is somewhat connected with the human intellectual knowledge. Thus, the vibrative function of mantra is not limited by the tradition or culture, while the symbolic function of mantra is influenced by the tradition or culture.

Mantric formulas are certain forms of vibration which crystallize the inner vibrations, or the emotional feelings arising from the purified mind of the authoritative persons. In other words, the emotional feelings are crystallized through certain forms of words which have their own vibrations. Thus, the repetition of mantra leads the practitioner to enhance his own vibration, and to experience the inner subtle vibration which is the common ground of all the creatures. But, without purification of the mind, the practitioner hardly enhances

his own vibration, and thus repetition of mantra at first makes the mind concentrate on the one-pointedness, and purification. This purified one-pointed mind of practitioner is easily vibrated by the repetition of mantra, and can be absorbed into the subtle inner vibration. This experience of the subtle inner vibration may give the outer physical power. Speaking about vibration, we may recollect that Vedic mantras laid emphasis on the correct pronunciation of mantra. At the same time, the mental recitation was considered superior than the other ones. Thus, the emphasis on correct pronunciation does not consist in mere pronouncing the each syllables, but consists in vibrating the whole rhythm which mantras contain.

Without a symbol-system, human beings hardly manage their daily life. Symbols are born out of collective experiences which has been conglomerated through history of human lives. Thus, the symbols-system has a great power to direct one to realize the symbolic meanings. Mantra is a kind of symbol system which is born out of the collective unconscious world experiences accumulated by the succession of yogin's meditative practices throughout centuries. Thus, through their experience the collective "unconscious" and their actual "conscious" are distinguished and yet are interjunction with each other ever. Thus, mantric symbols have double functions, viz., one is that they represent the inner nature of mantra, and the other is that they lead one to reexperience the inner nature of mantra. In other words, mantric symbol is a bridge through which one re-experiences the deep religious experiences which have been realized by the Yogins. Hence, mantras lead those who are willing to participate in the mantric symbol-system to realize the pure unconscious world as joined with their conscious lives.

Mantra has a great power which is derived from the inner nature of mantra. The Vedic mantras were considered to holding the universal truth. Since that time, mantras have been regarded as the representative of *Īsvara*, *Sphoṭa*, Śiva, etc., Buddhism has considered that mantras were empowered by *Tathagata*, and thus they have the power

just like the teachings of the Buddhas, or the Buddha himself. We are always aware of the different concepts between these terms. But here what we can speak of is that mantra has the highest power of truth, because of its inner nature. The mantric formulas have been coming from the purified unconscious mind of yogins, which is always connected to the universal unconsciousness through their own awakened or aroused consciousness through mantra. Mantras are crystallized form of vibrations of the deep emotional feelings arising from yogin's religious experience. Thus, mantra must be regarded as holding the great power of truth. And the power of mantra can be operated through the vibrative and symbolic function of mantra.

In early Saṅgha of Buddhism, mantric practice for swindling livelihood was strictly prohibited, but later the practice of mantra for protection of its members was accepted. How do we interpret this controversy? One thing is very clear, that is, the Buddha's position towards the mantric practice. The Buddha's concern was not the mantra itself, but the attitude of the person who practises mantra. This explanation is supported by the teachings of the Buddha. He always considered that good or bad depends on the subject, or man itself, not on the object, or the outer things. Thus, the idea of mantric practice has been developed variously from the conception of *vidya*, through *dhāraṇī*, upto mantra of which nature is just *mantrata*, truth itself. In Esoteric Buddhism, mantric practice has a new era. It arranged mantra into its practical system, "the practice of three-secrets," through which one realizes the identity of oneself with the whole in his own mind. The pure innate mind, being called *Bodhicitta*, or *Vajrasattva*, often visualizes as the deities, the Buddhas and because through them, one can realize the subtle innate mind. Mantra was symbolized as the speech of the deity, but often mantra alone was symbolized even as the three secrets of the deity, the body, the speech, and the mind. Thus, mantra has been used as the practice of holistic body. In this respect, the practice of

mantra has given the physical benefits as well as the spiritual emancipation.

It is very clear that mantra has been practised in various ways through various religious traditions. Since it has the complicated aspect, there must be unclear things in the mantric practice. Mantric practice is also related to very wild fields, because its usage is so vast and thus, its effect has very many varieties. This means there are many fields which are waiting for their further examinations. We have an obligation to take up research on this mantric phenomena. The research on mantra is justified not only in utilizing the mantric practice for our life, but also in clarifying one of the religious phenomenon in our history. If it is necessary to open our eyes towards the outside world where we can find rich material facilities for us with the intellectual knowledge, it is also inevitable to open our eyes towards inside where we can realize basic peaceful ground for our spirit with the emotional feelings. With keeping our eyes toward inside, the research on mantra results in successful fulfilment. Through this research result on mantra and mantric practice, we can achieve a synthesis between spirit and matter, which enable us to develop our fullest spiritual and material potential.

References

1. It is generally accepted that the Buddhists consider the various deities as embodiments of the pure inner mind, while the Hindu tradition regards the Gods as the real objects which exist actually outside. But it may clear that the Hindu idea of *mantra*, "*mantraḥ cittam*" was influenced from the Buddhist idea if *mantra*, "*mantra* is *mantratā*," because the Hindu idea of *mantra* is it of Śaivism which arised after the seventh century AD.
2. Although this work did not touch the linguistic aspect of *mantra*, the idea that the mantric language is performative or transformative, can be examined with this kind of approach.

Bibliography

I. Primary Textual and Translations

1. *Pāli*

Aṅguttaranikāya, ed. R. Morris and E. Hardy, 5 vols. London: PTS, 1885–1900.

Dīghanikāya, ed. T.W. Rhys Davids and J.E. Carpenter, 3 vols. London: PTS, 1890–1911.

Jātakatthavaṇṇā, ed. V. Faüsboll, vol. 4. London: PTS, 1895–1907.

Majjhimanikāya, ed. V. Trenckner and R. Chalmers, 3 vols. London: PTS, 1948–51.

Milindapañha, ed. V. Trenckner, London: PTS, 1928.

Saṃyuktanikāya, ed. L. Feer, 5 vols. London: PTS, 1884–1904.

Vinayapiṭaka, ed. H. Oldenberg, 5 vols. London: PTS, 1879–83.

Visuddhimagga, ed. C.A.F. Rhys Davids, 2 vols. London: PTS, 1920–21

2. *Sanskrit*

Aṣṭasāhasrikāprajñāpāramitāsūtra, in Buddhist Sanskrit Text, vol. 4. Darbhanga: Mithila Institute.

Bhattacharyya, B., ed., *Sādhanamālā*, 2 vols. Baroda: Oriental Institute, 1968.

Deussen, Paul, *Sixty Upaniṣads of the Veda*, trans. V.M. Bedekar and G.B. Palsule, 2 vols., repr. Delhi: Motilal Banarsidass, 1990.

Divyāvadāna, BST, vol. 20.

Kāraṇḍavyūha, BST, vol. 17, pp. 258–308.

Mahāyānasūtrālaṃkāra, BST, vol. 13.
Mūlasarvāstivādavinayavastu, BST, vol. 16.
Nikhilananda, Swami, *The Upanishads*. New York: Harper and Row, 1964.
Prajñāpāramitāhṛdayasūtra, BST, vol. 17.
Rai, Ramkumar, ed., *Mantra-Yoga Saṃhitā*. Varanasi: Chowkhambha Orientalia, 1982.
Rukmani, T.S., trans., *Yogavārttika of Vijñānabhikṣu*, 4 vols. New Delhi: Munshiram Manoharlal Publishers, 1989.
Saddharmapuṇḍarīkasūtra, BST, vol. 6.
Shastri, Swami Dwarikadas, *Guhyasamāja Tantra*. Varanasi: Bauddha Bharati, 1984.
Shearer, Alistair, trans., *The Yogasūtra of Patañjali*. Delhi: Motilal Banarsidass, 1989.
Śikṣāsamuccaya, BST, vol. 11.
Singh, Jaideva, trans., *Śivasūtras*. Delhi: Motilal Banarsidass, 1988.
—, trans., *Spandakārikā*, repr. Delhi: Motilal Banarsidass, 1991.
Snellgrove, D.L., ed. and trans., *The Hevajra Tantra—A Critical Study*, 2 vols., repr. London: Oxford University Press, 1980.
Subramania Iyer, K.A., trans., *The Vākyapadīya of Bhartṛhari with the Vṛtti*, chap. 1. Poona: Deccan College, 1965.
—, ed., *Sphoṭasiddhi* of Maṇḍana Miśra. Poona: Deccan College, 1966.
Whitney, W.D., trans., *Atharvaveda Saṃhitā*. Delhi: Nag Publisher, 1987.
Wilson, H.H., *Ṛgveda Saṃhitā*, 7 vols. Delhi: Nag Publishers, 1990.
Wogihara, Unrai, ed., *Bodhisattvabhūmi*. Tokyo: Sankibo Buddhist Book Store, 1971.

3. *Tibetan*

Hopkins, Jeffrey, trans., *The Yoga of Tibet*, by Tsong-ka-pa, 3 vols. Delhi: Motilal Banarsidass, 1975.
Lessing, F.D., and A. Wayman, *Introduction to the Buddhist Tantric System*, repr. Delhi: Motilal Banarsidass, 1983.

Maṇi bka' 'bum, 2 vols. Dharamsala: Tibetan Cultural Printing Press, 1984.

Rgyal Rabs Gsal Ba'i Me Loṅ (*A History of the Tibetan Kings of the Royal Dynastic Period and of the Lha Dynasty*) by Bla ma Dam pa Bsod nams rgyal mtshan of Sa skya, 1312–75, reproduced from a rare manuscript from Langza in Spiti. Manali, H.P.: Buddhist Publishing House, 1979.

4. *Chinese*

Abhidharmakośa, *Taisho*, 29, no. 1558.

Abhidharmamahāvibhāṣāśāstra, *Taisho*, 27, no. 1545.

Bong-ji-shid-dam-bo-bei-shaku-gi (梵字悉曇母鈔釋義, The Sanskrit-*siddhaṃ* letters and its significances), by Kūkai, *Taisho*, 84, no. 2701.

Chang-wei-shi-lun (成唯識論, *Vijñaptimātratāsiddhiśāstra*), com. Bodhisattva Dharmapāla et al., trans., Hiuen Tsiang in AD 659, *Taisho*, 31, no. 15850.

The Collection of the Kūkai's Works (弘法大師全集, *The Kobo-daishi-zen-shuku*) (Kyoto-kichisen-kobun-kan, 1923), vol. 1.

Dharmaguptavinaya, *Taisho*, 22, no. 1428.

Dīrghāgama, *Taisho*, 1, no. 1.

Ekottarāgamasūtra, *Taisho*, 2, no. 125.

Fan-pieh-shang-i-siu-chang-fā-man (分別聖位修證法門, *Saṅkṣepa-vajraśekharayogapadanirdeśacaryābhisambuddhadharmaparyāya*), *Taisho*, 18, no. 870.

Fan-pieh-shan-ṅoh-pān-yiṇ-kiṇ (分別善惡應報經, The Sūtra in which the results of good and bad actions are described), *Taisho*, 1, no. 81.

Fāng-kwāng-pān-zo-po-lo-mi-ching (放光般若波羅蜜經, *Pañcaviṃśatisa-hasrikāprajñāpāramitā*), trans. Kumārajīva in AD 291, *Taisho*, 8, no. 221.

Fo-shwo-tshi-cu-ci-fo-mu-cun-thi-tā-ming-tho-lo-ni-ching (佛說七俱胝佛母準提大明陀羅尼經, *Cundīdevīdhāraṇī*), trans. Vajrabodhi in AD 723, *Taisho*, 20, no. 1075.

Fo-shwo-yu-cie-tā-ciāo-wāng-ching (佛說瑜伽大教王經, *Buddhabhāṣita-yogamahātantrarājasūtra*, trans. Fa-hien AD 982–1001, *Taisho*,

18, no. 890.

Fo-ti-ching-lun 3(佛地經論, *Buddhabhūmisūtraśāstra*), comp. Bodhisattva Bandhuprabha (or Prabhāmitra) et al., trans., Hiuen Tsiang in AD 649, *Taisho*, 26, no. 1530.

Fo-ti-ching (佛說佛地經, *Buddhabhūmi*), trans. Hiuen Tsiang AD 645, *Taisho*, 16, no. 680.

Hai-lung-wang-ching (海龍王經, *Sāgaranāgarājasūtra*), *Taisho*, 15, no. 598.

Hien-mi-yuen-thang-chang-fo-sin-yāo-tsi (顯密圓通成佛心要集, A compilation of the essential summary of the combined way of Exoteric and Esoteric Buddhism for attaining Buddhahood), comp. Tao chan in AD 960–1127, *Taisho*, 46, no. 1955.

Hizoki (秘藏記, A Record of Secret Store)(*The Collection of Kūkai's Works*), vol. 2.

I-pu-tsung-lun-lun-shu-ci (異部宗輪論述記, Commentary on Śāstra on the wheel of the principles of different schools) which was made by the Chinese monk Kuī jī, who was the disciple of Hiuen Tsiang, informs this. This work is in *Man-zoku-zo-kyo* (卍續藏經, Kyoto: zokyoshoin), vol. 83.

Jin-kāng-ting-yu-jie-jung-fā-o-neu-to-lo-sān-miāo-sān-phu-thi-sin-lun (金剛頂瑜伽中發阿耨多羅三藐三菩提心論, *Vajraśekhara yoga-anuttarasamyaksambodhicittotpāda-śāstra*), *Taisho*, 32, no. 1665.

Kang-fā-hwā-ching (正法華經, *Saddharmapuṇḍarīkasūtra*), *Taisho*, 9, no. 263.

King-kwang-sān-mei-ching (金剛三昧經, *Vajrasamādhisūtra*), *Taisho*, 9, no. 273.

Kin-kang-ting-yu-chi-cung-liao-chu-nien-sung-ching 4 (金剛頂瑜伽中略出念誦經, Abridged translation of *Vajraśekharayoga-sūtra* for recitation), trans. Vajrabodhi in AD 713, *Taisho*, 18, no. 866.

Madhyamāgamasūtra, Taisho, 1, no. 26.

Mahāsamayasūtra, Taisho, 1, no. 19.

Mahāsāṅghikavinaya, Taisho, 22, no. 1425.

Mahāśāsakavinaya, Taisho, 22, no. 1441.

Mahāvairocanasūtra (大毗盧遮那成佛神變加持經), *Taisho*, 18, no. 848.

Mahāvairocanasūtraśāstra (大毗盧遮那神變加持經疏), by Śubhākarasiṃha, *Taisho*, 39, no. 1796.

Mātaṅgīsūtra, *Taisho*, 21, no. 130.

Miāo-fā-lien-hwā-ching (妙法蓮華經, *Saddharmapuṇḍarīkasūtra*), *Taisho*, 9, no. 262.

Mi-chou-yuen-yin-wāng-shang-tsi (密呪圓因往生集, A collection of *mantra* for the perfect cause of going to be born in Buddha's country), collected by Ci kwang (智廣) and Hwui can (慧眞) just before AD 1199, *Taisho*, 46, no. 1956.

Ming-fo-fā-gen-ben-bei (明佛法根本碑, A monument which clarify the basis of the Buddhist *dharma*), by Zhi hui lun (智慧輪) around the middle of ninth century, *Taisho*, 46, no. 1954.

Mo-lo-pān-zś-po-lo-mi-ching (摩訶般若波羅蜜經, *Pañcaviṃśatiprajñāpāramitāsūtra*), *Taisho*, 8, no. 223.

Mūlasarvāstivādavinaya, *Taisho*, 23, no 1442.

Mūlasarvāstivādabhikṣunīvinaya, *Taisho*, 23, no. 1443.

Nien-sung-chang-fo-i-kwei (金剛頂一字頂輪王瑜伽一切時處念誦成佛儀軌, *Vajraśekharaekākṣarauṣṇīṣacakrājayogasarvakāladeśādhyāyakalpa*), *Taisho*, 19, no. 957.

Phu-thi-sin-yi (菩提心義, The meaning of *Bodhicitta*), *Taisho*, 46, no. 1953. *Prajñāpāramitāsūtraśāstra*, *Taisho*, 25, no. 1509.

Pu-khung-cien-soh-shan-pien-chou-yen-ching (不空絹索神變眞言經, *Amoghapāśadhāraṇī*), trans. Bodhiruci in AD 707–9, *Taisho*, 20, no. 1092.

Pu-khung-cuen-soh-phi-lu-co-nā-fo-tā-kwān-ting-kwāng-chou-yen-ching (不空絹索毗盧遮那佛大灌頂光眞言經, *Amoghapāśavairocanabuddha mahābhiṣiktaprabhāsamantrasūtra*), trans. Amoghavajra in AD 746–71, *Taisho*, 19, no. 1002.

Pu-sa-shan-jie-ching (菩薩善戒經), *Taisho*, 30, no. 1582.

Ru-i-bao-zhu-zhuan-lun-mi-mi-xian-shen-chen-fo-jin-lun-chou-

wang-ching (如意寶珠轉輪秘密現身成佛金輪呪王經, *Cintāmaṇimantra-rājasūtra*?), trans. Amoghavajra, *Taisho*, 19, no. 961.

Ru-i-lun-tho-lo-ni-ching (如意輪陀羅尼經, *Padmacintamaṇi-dhāraṇī-sūtra*), trans. Bodhiruci in AD 709 *Taisho*, 20, no. 10810.

Saṃyuktāgamasūtra, Taisho, 2, no, 99.

Sān-zhong-xi-ti-po-ti-yu-zhuān-ye-zhang-chū-sān-jie-mi-mi-tho-lo-ni-fā (三種悉地破地獄轉業障出三界秘密陀羅尼法, The secret *dhāraṇī* of three *siddhis*), trans. Śubhakarasiṃha, *Taisho*, 18, no. 905.

Sarvāstivādavinaya, Taisho, 23, no. 1435.

Sarvatathāgatatattvasaṃgrahasūtra (一切如來眞實攝大乘現證三昧大教王經), trans. Dānapāla, *Taisho*, 18, no. 882.

Shang ching (生經, Story of previous incarnation of the Buddha and his disciples), trans. Cu Fā Hu in AD 285, *Taisho*, 3.

Shang-thien-wang-pān-zo-po-lo-mi-ching (勝天王般若波羅蜜經, *Suvikrāntavikramī-paripṛcchā*), trans. Upaśūnya, AD 565, *Taisho*, 8, no. 231.

Shan-shi-tshie-tsu-chu-shen-yi (金剛頂瑜伽三十七尊出生義, *Vajraśekhara yogasaptatriṃśadāryautpadārtha*), *Taisho*, 18, no. 872.

Sheu-hu-kwo-cie-cu-tho-lo-ni-ching (守護國界主陀羅尼經, *Śāntapālapati-dhāraṇīsūtra*, trans. Prājña AD 785–810, *Taisho*, 19, no. 997.

Sho-tā-shang-lun-shih (攝大乘論釋, *Mahāyāna-aparigrahaśāstra-vyākhyā*), treated by Vasubandhu, trans. Hiuen Tsiang, *Taisho*, 31, no. 1596.

Ta-chan-fu-lun (大丈夫論, *Mahāpuruṣaśāstra*?), trans. Tao tai (道泰) in the fifth century AD, *Taisho*, 30, no. 1577.

Tā-ch'eng-li-ch'u-liu-po-lo-mi-to-ching (大乘理趣六波羅蜜多經, *Mahāyānadhyartha-śatikaṣatprajñāpāramitāsutra*), trans. Prājñā (般若) in AD 788, *Taisho*, 8, no. 261.

Tā-fāng-kwang-fo-hwā-en-ching (大方廣佛華嚴經, *Buddhāvataṃsaka-Mahāvaipulyasūtra*), trans Śikṣānanda AD 695–99, *Taisho*, 10, no. 279.

Tā-fān-tang-tā-tsing-ching (大方等大集經, *Mahāsannipātasūtra*),

trans. Dharmarakṣa in fourth century AD, *Taisho*, 13, no. 397.

Tā-kwan-ting-ching (大灌頂經, *Mahābhiṣekasūtra*), *Taisho*, 21, no. 331.

Tā-lo-jin-kāng-pu-khung-chou-shih-sān-mei-ye-ching-pān-lo-mi-to-li-tsu-shih (大樂金剛不空眞實三昧耶經般若波羅蜜多理趣釋, *Mahāsukha-vajrāmoghasatyasamaya sūtraprajñāpāramitā-budhivyākhyā*), *Taisho*, 19, no. 1003.

Tāo-hing-ching (道行經. trans. Zhi leu cia chān in AD 179), *Taisho*, 8, no. 224, pp. 425–78.

Tā-pān-zo-po-lo-mi-to-ching (大般若波羅蜜多經, *Mahāprajñāpāramitā-sūtra*), trans. Hiuen Tsiang in AD 659, *Taisho*, 7, no. 220.

Tā-pāo-tsi-ching (大寶積經, *Mahāratnakūṭasūtra*), *Taisho*, 11, no. 310.

Tā-shang-fā-wān-i-lin-chang (大乘法苑義林章, A Report of the Compilation of Piṭakas), *Taisho*, 45, no. 1861.

Tā-shang-tā-pei-fan-tho-li-ching (大乘悲分陀利經, *Mahākaruṇapuṇḍarīka-sūtra*), trans. AD 350–31, *Taisho*, 3, no. 158. *Tā-tāng-si-yu-ci* 9 (大唐西域記, Records of the western region made under the Thāng dynasty), by Hiuen Tsiang, *Taisho*, 51, no. 2087.

Tā-yun-lun-tshīng-yu-ching, (大雲輪請雨經, *Mahāmeghasūtra*, trans. Narendrayasa in AD 585), *Taisho*, 19, no. 989.

Tsā-pāo-cwang-ching (雜寶藏經, *Saṃyuktaratnapiṭakasūtra*), *Taisho*, 4, no. 203.

Tsui-shāng-tā-shang-ching-kāng-tā-chiao-pāo-wang-ching (最上乘金剛大教寶王經, *Vajragarbharatnarājatantra*), trans. Fa-hien (法天), *Taisho*, 20, no. 1128.

Tsun-shang-fo-ting-chen-yen-siu-yu-cie-i-ching (尊勝佛頂眞言修瑜伽軌儀, *Vijaya Buddhaoṣṇīṣamantracaryāyogakalpa*), composed by Śubhakarasiṃha, *Taisho*, 19, no. 973.

Tsung-shih-tho-lo-ni-i-tsan (總釋陀羅尼義讚), by Amoghavajra. *Taisho*, 18, no. 902.

Vajraśekharasūtra, trans. Amoghavajra, 2 vols. *Taisho*, 18, no. 874.

Vijñānavāda-sho-tā-shang-lun (攝大乘論, *Mahāyāna-aparigraha-śāstra*), comp. Asaṅga, and trans. Hiuen Tsiang in AD 563, *Taisho*, 31, no. 1594.

Wu-liāng-man-wei-mi-chi-ching (無量門微密持經, *Ananmukhasādhaka-dhāraṇī*), trans. Chi Chien around late third century AD, *Taisho*, 19, no. 1011.

Wu-pi-mi-siu-hing-nien-sung-i-kwei (金剛頂瑜伽金剛薩埵五秘密修行念誦儀軌, *Vajraśekharavajrasattvapañcaguhyācaryādhyāya-kalpa*), trans. Amoghavajra, *Taisho*, 20, no. 1125.

Yi-tsz'-ting-lun-wang-yu-cie-kwang-hing-i-kwei (金剛頂輪王瑜伽觀行儀軌, *Ekākṣaroṣṇīṣcakrarājayogakalpa*), trans. Amoghavajra in eighth century, *Taisho*, 19, no. 955.

Yogācārabhūmi (瑜伽師地論), *Taisho*, 30, no. 1579.

Yu-chi-chin-kang-ting-ching-shih-tzu-mu-phin (瑜伽金剛頂經釋字母品, *Yogavajraśekharasūtra-akṣaramātṛkavyākhyāvarga*), comp. Amoghavajra, *Taisho*, 18, no. 880.

Yu-chie-shi-ti-lun-lue-zuan (瑜伽師地論略纂, A brief commentary on *Yogācārabhūmiśāstra*), by K'uei chi (窺基), *Taisho*, 43, no. 1829.

Yukja-sunjung (Sung kwanchaje kushu yukja sunjung, 聖觀自在求修六字 禪定. The meditation on the six-syllabled *mantra* of Ārya Avalokiteśvara), comp. in Korea in sixteenth century.

Zhṣu-fo-jā-cie-she-chou shi-ching (諸佛境界攝眞實經, *Sarvatathāgata-saṃgrahasatyasutra*), trans. Prājña AD 785–810, *Taisho*, 18, no. 2868.

II. Reference Works

Apte, V.S., ed., *The Practical Sanskrit–English Dictionary*, repr. Delhi: Motilal Banarsidass, 1989.

Bhattacharyya, Narendra Nath, *A Glossary of Indian Religious Terms and Concepts*. New Delhi: Manohar Publication, 1990.

Hatta, Yukio, ed., *The Dictionary of Mantra* (眞言事典, *Shingon Jiten*). Tokyo: Heika Shuthaji, 1985.

Monier-Williams, Monier, *Sanskrit–English Dictionary*, repr. New Delhi: Munshiram Manoharlal Publishers, 2007.

Potter, Karl H., gen. ed., *Encyclopedia of Indian Philosophies*, 6 vols. Delhi: Motilal Banarsidass.

Rai, Ram Kumar, ed., *Dictionary of Tantra Śāstra* (The *Tantrābhidhāna*). Varanasi: Prachi Prakashan, 1984.

Uddhāra-kośa of Dakṣiṇāmūtri, sec. edn. New Delhi: Munshiram Manoharlal Publishers, 1978.

Wilson, H.H., *Sanskrit–English Dictionary*. repr. enl. edn. Delhi: Nag Publishers, 1979.

III. Secondary Sources

1. *Books*

Aiyar, K. Narayanaswami, *The Thirty-two Vidyās*. Madras: The Adyar Library and Research Centre, 1975.

Ajaya, Swami, *Yoga Psychology*, repr. Pennsylvania: The Himalayan International Institute of Yoga Science and Philosophy, 1987.

Alper, Harvey P., ed., *Understanding Mantras*, repr. Delhi: Motilal Banarsidass, 1991.

Amaladass, Ananda, *Philosophical Implications of Dhvani:* Experience of Symbol Language in Indian Aesthetic. Vienna: E.J. Brill, 1984.

Aris, Michael, *Bhutan—The Early History of a Himalayan Kingdom*. New Delhi: Vikas Publishing House, 1980.

Basham, A.L., *The Wonder That was India*. New York: Grove Press, 1959.

Beyer, Stephan, *Magic and Ritual in Tibet—The Cult of Tārā.*, repr. Delhi: Motilal Banarsidass, 1988.

Bharati, Agehananda, *The Tantric Tradition*, repr. Delhi: B.I. Publications, 1983.

Bhattacharyya, Benoytosh, *An Introduction to Buddhist Esoterism*, repr. Delhi: Motilal Banarsidass, 1989 (first pub., 1931).

—, *The Indian Buddhist Iconography*, repr. Calcutta: Firma KLM, 1987.

Bhattacharyya, Narender Nath, *History of the Tantric Religion*,

repr. New Delhi: Manohar Publications, 1992.
Blofeld, John, *Mantras—Sacred Words of Power*. London: George Allen & Unwin, 1977.
Bu-ston, *The History of Buddhism in India and Tibet*, trans. Obermiller, repr. Delhi: Sri Satguru Publications, 1986.
Cassier, Ernst, *An Essay on Man*. New York: Doubleday & Co., 1944.
Chakravarti, Chintaharan, *Tantras, Studies on Their Religion and Literature*. Calcutta: Punthi Pustak, 1972.
Champbell, Joseph, *The Mystic Image*. Princeton: Princeton University Press, 1974.
Coward, Harold G., *The Sphoṭa Theory of Language—A Philosophical Analysis*. Delhi: Motilal Banarsidass, 1977.
Dakuho, Shuyo, *The Interpretation on the Mantra—Dhāraṇī-piṭaka* (密, 陀羅尼藏の解說, *Shingon-daranizo no kaisetsu*). Tokyo: Kokuyayen, 1967.
Dale, E. Saunders, *Mudrā—A Study of Symbolic Gestures in Japanese Buddhist Sculptures*. New York: Bollingen Foundation, 1960.
Dasgupta, S.B., *An Introduction to Tantric Buddhism*, repr. Calcutta: Calcutta University, 1974 (first pub., 1950).
—, *Obscure Religious Cults*, repr. Delhi: Saraswati Printing Press, 1976.
Dasgupta, Surendranath, *Philosophical Essays*, repr. Delhi: Motilal Banarsidass, 1990.
David-Neel, Alexandra, *Initiations and Initiate in Tibet—An Eye Witness Account of Tibetan Ritual and Magic Practice*, trans. Fored Rothwell, repr. London: Rider and Company, 1931.
Dyczkowski, Mark S.G., *The Doctrine of Vibration*, repr. Delhi: Motilal Banarsidass, 1989.
Eliade, Mircea, *Shamanism*, trans. W.T. Trask. New York: Pantheon Books, 1964.
—, *Yoga, Immortality and Freedom*. Princeton: Bollingen Foundation, 1969.
Fawcett, Thomas, *The Symbolic Language of Religion*. London: SCM Press, 1970.
Fromm, Erich, *The Forgotten Language, An Introduction to the*

Understanding of Dreams, Fairy Tales and Myth, repr. New York, Toronto: Rinnehart & Co., 1951.

—, *Psychoanalysis and Religion*, seventh imp. New Haven: Yale University Press, 1958.

Gadamer, H.G., *Philosophical Hermeneutics*. Berkeley and Los Angeles: University of California Press 1977.

Getty, Alice, *The Gods of Northern Buddhism*. New Delhi: Munshiram Manoharlal Publishers, 1978.

Gonda, J., *The Ritual Sūtras* (*History of Indian Literature* 1–2). Wiesbaden: Otto Harassowitz, 1977.

—, *Vedic Ritual*. Leiden: E.J. Brill, 1980.

—, *Change and Continuity in Indian Religion*. New Delhi: Munshiram Manoharlal Publishers, 1985.

Goudriaan, Teun, *Hindu Tāntric and Śākta Literature*. Wiesbaden: Otto Harrassowitz, 1981.

Govinda, Lama Anagarika, *The Foundations of Tibetan Mysticism*. London: Rider and Company, 1960.

—, *Creative Meditation and Multi-Dimensional Consciousness*. New Delhi: Vikas Publishing House, 1977.

van Gulik, R.H., *Siddhaṃ, An Essay on the History of Sanskrit Studies in China and Japan*. New Delhi: Mrs Sharada Rani, 1980.

Guenther, Herbert V., *The Tantric View of Life*. Berkeley and London: Shambhala, 1972.

—, *The Life and Teaching of Naropa*, repr. London: Oxford University Press, 1978.

Gupta, Sanjukta, Dirk Jan Hoens, and Teun Goudriaan, *Hindu Tantrism*. Leiden: E.J. Brill, 1979.

Hauer, J.W., *Die Dhāraṇī im Nordlichen Buddhismus und ihre Parallelem in der Sogenannten Mithrasliturgie*. Verlag von W. Kohlhammer: Stuttgart, 1927.

Hazra, Kanai Lal, *The Ādi-Buddha*. Delhi: B.R. Publishing Corporation, 1986.

Hirakawa, Akira, *Study in the Early Mahāyāna Buddhism* (初期大乗佛教の研究, *Shoki Daisho Bukkyo no Kenkyu*). Tokyo: Shunjūsha, 1968.

Hutchison, John A., *Language and Faith—Studies in Sign,*

Symbol and Meaning. Philadelphia: The Westminster Press, 1963.

—, *Paths of Faith*. New York: McGraw-Hill Book Co., 1981.

Jacobi, Jolande, *Complex/ Archetype/ Symbol, In the Psychology of C.G. Jung*, trans. Ralph Manheim. London: Routledge and Kagan Paul, 1959.

Jung, C.G, ed., *Man and Symbols*, repr. New York:Doubleday & Company, 1972.

—, *Psychology and Alchemy*, trans. R.F.C. Hull, in *The Collected Works of C.G. Jung*, vol. 12, repr. London: Routledge and Kegan Paul, 1980.

Kanaoka, Shūyū. *The Evolution of Esoteric Buddhism* (密教成立論, *Mikkyo sheiritsuron*). Tokyo: Chikuma Shobo, 1981.

—, and Tadasi Simitz, *Esoteric Buddhism* (密教, Mikkyo), *Asia Bukkyosi-Indohen*, IV (アジア仏教史-インド編 IV, *The History of Asian Buddhism*, India IV). Tokyo: Kyosei Shuthansi, 1977.

Katsuta, Shunkyo, *Vijñāna Thought and Esoteric Buddhism* (唯識思想と密教), *Yushiki Shisho to Mikkyo*. Tokyo: Shunjūsha, 1988.

Kaviraj, Gopinath, *Aspects of Indian Thought*, repr. Varanasi: University of Burdwan, 1984.

Keshavadas, Sadguru Sant, *Gāyatrī—The Highest Meditation*, repr. Delhi: Motilal Banarsidass, 1992.

King, Winston L., *Theravāda Meditation—The Buddhist Transformation of Yoga*. Delhi: Motilal Banarsidass, 1972.

Kiyota, Minoru., *Shingon Buddhism: Theory and Practice*. Los Angeles–Tokyo: Buddhist Book International, 1978.

Langer, Susanne K., *Philosophy in a New Key*, third edn. Cambridge, Mass.: Harvard University Press, 1980.

Marcotty, Thomas, *The Way-Music, How to Conjure with Sound-Rudra Veena: The Theory and Technique of Tantric Music*. Lugano: Decisio Editrice, 1980.

Matsunaga, Yūkei, *The History of Esoteric Buddhism* (密教の歴史, *Mikkyo no Rekishi*). Kyoto. Heirakuji, 1969.

—, *What is the Esoteric Buddhism?* (密教おとはなにか, *Mikkyotoha nanika*), Kyoto: Ninbun Shoin, 1979.

—, *The History of the Compilation of Esoteric Buddhist Sūtra* (密教經典成立史論, *Mikkyo Kyoten Seiritsushiron*). Kyoto: Hozokan, 1980.

Maung, U. Myint, ed., *The Satipaṭṭhāna Vipassan Meditation.* Rangoon: The Department of Religious Affairs, 1954.

Mitra, Kamal, *Wonder of Sound and Word.* Varanasi: Bharatiya Vidya Sansthan, 1990.

Miyasaka, Yūsho, *The Truth of Esoteric Buddhism* (密教の眞理, *Mikkyo no Shinri*). Osaka: Koyasan Press, 1973.

—, *The Principle of the Thought of Esoteric Buddhism* (密教思想の眞理, *Mikkyo Shoso no Shinri*). Kyoto: Nibun Shoin, 1980.

Modi, P.M., *Akṣara, A Forgotten Chapter in the History of Indian Philosophy*, repr. Delhi: Sri Satguru Publication, 1985.

Mukhyānanda, Swāmī, *OM, Gāyatrī and Sandhyā.* Madras: Sri Ramakrishna Math, 1989.

Murty, K. Satchidananda, *Revelation and Reason in Advaita Vedānta.* Delhi: Motilal Banarsidass, 1974.

Murty, T.R.V., *The Central Philosophy of Buddhism.* London: George Allen and Unwin, 1955.

Nakamura, Hajime, *Indian Buddhism—A Survey with Bibliographical Note.* Delhi: Motilal Banarsidass, 1984.

Omura, Seigai, *A Note on the Development of Esoteric Buddhism* (密教發達志, *Mikkyo Hattatushi*). Tokyo: Gokushikankyo Kai, 1923.

Padoux, André, *Vāc.* New York: State University of New York Press, Albany, 1990.

Pathar, S. Viraswami, *Gāyatrī*, sec. edn. Kadayanallur: Sri C. Vembaiyer Saswatha Dharma Sasanam, 1976.

Piyadassi, Thera, *The Book of Protection.* Kandy, Sri Lanka: Buddhist Publication Society, 1975.

Poussin, Louis de la Vallée, *1 Abhidharmakośa de Vasubandhu, premier et deuxié'e chapitres.* Paris, Paul Guenther, 1923.

Powell, James Newton, *Mandalas—The Dynamics of Vedic Symbolism.* New Delhi: Sterling Publishers, 1979.

Pratyagatmananda Saraswati, Swami, *Japa Sutram—The Science of Creative Sound.* Madras: Ganesh & Co., 1961.

—, and John Woodroffe, *Sadhana for Self-Realization*. Madras: Ganesh & Co., 1963.

Radhakrishnan, S., *Indian Philosophy*, 2 vols., repr. New Delhi: Oxford University Press, 1989.

Raja, K. Kunjunni, *Indian Theories of Meaning*, repr. Madras: The Adyar Library and Research Centre, 1977.

Rao, S.K. Ramachandra, *Tibetan Meditation—Theory and Practice*. New Delhi: Arnold Heinemann, 1979.

Rho, Kwon Yong, "A Study on the Views of Buddha," thesis submitted to Wonkwang University, Korea, 1987.

Sakai, Shinten, *An Essay on the Compilation of Mahāvairocana-sūtra* (大日経の成立に關する研究, *Dainichi-Kyo no Seiritsu ni kansuru Kenkyū*). Koyasan: Henjyokoin, 1962.

Saraswati, Swami Satyananda, *Meditations from the Tantras*. Monghyer: Bihar School of Yoga, 1981.

Sastri, Gaurinath, *The Philosophy of Word and Meaning*. Calcutta: Sanskrit College, 1959.

Sharma, Umesh Chandra, *Indian Mantras as Transformative Speech-Act*. Aligarh: Viveka Publication, 1985.

Silva, Lily de, *Paritta, A Historical and Religious Study of the Buddhist Ceremony for Peace and Prosperity in Sri Lanka*. Sri Lanka: National Museums of Sri Lanka, 1980.

Singh, Satya Prakash, *Upaniṣadic Symbolism*. New Delhi: Meharchand Lachhmandas, 1981.

Singh, L.P., *Tantras—Its Mystic and Scientific Basis*. Delhi: Concept Publishing Company, 1976.

Sircar, Mahendranath, *Hindu Mysticism According to the Upaniṣads*, repr. New Delhi: Oriental Books Reprint Corporation, 1975 (first published 1934).

Śivananda Radha, Swami, *Mantras, Words of Power*. Delhi: Motilal Banarsidass, 1993.

—, *Philosophy and Meditation on OM*, sec. edn. Rishikesh: The Sivananda Publication League, 1945.

Snellgrove, D.L., *Buddhist Himālaya, Travel and Studies in Quest of Origin and Nature of Tibetan Religion*. Oxford: Bruno Cassirer, 1957.

Stevens, John, *Sacred Calligraphy of the East*. Boston and

Shaftesbury: Shambhala, 1988.
Subramania Iyer, K.A., *Bhartṛhari*. Poona: Deccan College, 1969.
Taimni, I.K., *Gāyatrī—The Daily Religious Practice of the Hindus*, repr. Wheaton (USA) and London: The Theosophical Publishing House, 1989.
Terry, Clifford, *Tibetan Buddhist Medicine and Psychiatry*, repr. Delhi: Motilal Banarsidass, 1994.
Tillich, Paul, *Dynamics of Faith*. New York: Harper Torchbook, 1958.
—, *Systematic Theology*, eighth imp. Chicago: University of Chicago Press, 1963.
—, *Theology of Culture*, repr. London: Oxford University Press, 1977.
Toganoo, Shoun, *A Study on the Practical and Ritual Method of Esoteric Buddhism* (秘密事相の研究, *Himitsu Jiso no Kenkyū*). Kyoto: University of Koyasan Press, 1939.
—, *Studies on Maṇḍala* (曼荼羅の研究, *Mandara no Kenkyu*). Kyoto: Naigi Shuppansha, 1958.
Tucci, Giuseppe, *The Theory and Practice of the Maṇḍala*, trans. Alan Houghton Brodrick. London: Rider &Co., 1961.
—, *Minor Buddhist Texts*, pts. I & II, repr. Delhi: Motilal Banarsidass, 1986.
Turner, Victor, *The Forest of Symbol*, eighth imp. Ithaca and London: Cornell University Press, 1989.
Ujike, Kakusho, *Studies in the Dhāraṇī-Thought* (陀羅尼思想の研究, *Dhāraṇī Shīso no Kenkyū*). Tokyo: Toho Shuthan, 1987.
Vajpei, Kailash, *The Science of Mantras*. New Delhi: Arnold-Heinemann, 1979.
Vivekananda Kendra Prakashan, ed., *OM, The Essence of Vedas*, repr. Madras: Vivekananda Kendra Prakashan, 1993.
Vostrikov, A.I., *Tibetan Historical Literature*, trans. Harish Chandra Gupta. Calcutta: Indian Studies, 1970.
Waddel, Austine, *Buddhism and Lamaism of Tibet*, repr. New Delhi: Heritage Publishers, 1979.
Wayman, Alex, *The Buddhist Tantras*. New York: Samuel

Weiser, 1973.
—, *The Yoga of the Guhyasamājatantra—The Arcane Lore of Verses*, A Buddhist Tantra Commentary. Delhi: Motilal Banarsidass, 1977.
—, and R. Tajima, *The Enlightenment of Vairocana*. Delhi: Motilal Banarsidass, 1992.
Winternitz, Maurice, *History of Indian Literature*, 3 vols., repr. Delhi: Motilal Banarsidass, 1990.
Woodroffe, John, *Principles of Tantra*, 2 vols., sixth edn. Madras: Ganesh &Co., 1986.
—, *The Serpent Power*, fourteenth edn. Madras: Ganesh &Co., 1989.
—, *Garland of Letters*, eighth edn. Madras: Ganesh &Co., 1985.
Yamada, Ryūsho, *An Introduction to Development of Mahāyāna Buddhism* (大乘佛教成立論序說, *Daisho Bukkyo Seiritsu ron Josetsu*). repr. Kyoto: Heirakujishoten, 1977.
Zimmer, H., *Myth and Symbols in Indian Art and Civilization*, repr. Delhi: Motilal Banarsidass, 1972.
—, *Philosophies of India*. Princeton: Princeton University Press, 1979.

2. *Articles*

Agnihotri, B.S., "The Implication of OM in Philosophy," in *Journal of the Oriental Institute*. Baroda: University of Baroda, vol. 14(1964), no. 1, pp. 70–74
Amaladoss, S.J.M. "Symbol and Mystery," in *Journal of Dharma*, Bangalore, vol. 2 (1977), pp. 382–36.
—, "Music as Sādhana," in *Journal of Dharma, Bangalore*, vol. 7(1982), no. 2, pp. 181–88.
Amodio, Barbara A., "The World Made of Sound: Whitehear and Pythagorean Harmonics in the Context of Veda and the Science of Mantra," in *Journal of Dharma*, Bangalore, vol. 17(1992), no. 3, pp. 233–66.
Bhattacharyya, B., "Tāntrika Culture among the Buddhists," in *The Cultural Heritage of India*, ed. Haridas Bhattacharyya, repr. Calcutta: The Ramakrisha Mission, Institute of Culture, 1983, vol. 4, pp. 260–72.

Brown, C. Mackenzie, "Purāṇas as Scripture: From Sound to Image of the Holy Word in the Hindu Tradition," *History of Religion*, Chicago, vol. 26(1986), pp. 68–86.

Brown, George William, "Prāṇa and Apāna," in *Journal of American Oriental Society*, vol. 39(1919), pp. 104–12.

Brown, W. Norman, "The Creative Role of Goddess Vāc in the Ṛgveda," in *Indian and Indology*, selected articles by W. Norman Brown, ed. Rosane Rocher. Delhi: Motilal Banarsidass, 1978, pp. 75–78.

—, "Duty as Truth in Ancient India," *Proceedings of the American Philosophical Society*, vol. 116 (1972), no. 3 (June), pp. 102–19.

van Buitenen, J.A.B., "Note on Akṣara," in *Bulletin Deccan College Research Institute*, Poona, vol. 17(1955–56), no. 3, pp. 204–15.

—, "Akṣara," in *Journal of the American Oriental Society*, New Haven, vol. 79 (1959), pp. 176–87.

—, "Studies on Sāṃkhya (II)," in *Studies in Indian Literature and Philosophy*. Delhi: Motilal Banarsidass, 1988, pp. 53–73.

Burlingame, E.W., "The Act of Truth(*Sackiriyā*): A Hindu Spell and its Employment as a Psychic Motif in Hindu Fiction," in *Journal of Asiatic Society*. Calcutta, 1917, pp. 429–37.

Chatterjee, C.C., "The Concept OM," in *Prabuddha Bharata*, vol. 40 (1935), pp. 141–44.

Chaudhury, R., "Are Religious Symbols Meaningful," in *Philosophy and Language*. Delhi: Capital Publishing House, 1984, pp. 1–12.

Chethinmattam, John B., "Religious Monogram and Mantras," in *Journal of Dharma*, Bangalore, vol. 9 (1984), no. 3, pp. 142–49.

Chou, Yi Liang, "Tantrism in China," in *Harvard Journal of Asian Studies* (Harvard-Yenching Institute), vol. 8 (1944–45), pp. 241–332.

Dasgupta, S.B., "The Role of Mantra in Indian Religion," in *Bulletin of the Ramakrishna Mission Institute of Culture*,

Calcutta, vol. VII (1956), no. 3 (March), pp. 49–57.

Das, Pandit Nilakantha, "OM," in *Orissa History Research Journal* vol. 7(1958), nos. 3–4, pp. 149–67.

Deb, Harita Krishna, "The Svastika and the Oṃkāra," *Journal of the Asiatic Society of Bengal*, Calcutta, vol. 17 (1921), pp. 31–247.

Eliade, Mircea, "Methodological Remarks on the Study of Religious Symbolism," in *The History of Religion—Essay in Methodology*, ed. Mircea Eliade and Joseph M. Kitagawa. Chicago: University of Chicago Press, 1959, pp. 86–107.

Ewing, Arthur H., "The Hindu Conception of the Functions of Breath—A Study in Early Hindu Psycho-Physics," in *Journal of American Oriental Society*, vol. 22 (1901), pp. 249–308.

Filliozat, Jean, "The Nature of Yoga in its Tradition," in *Religion Philosophy Yoga*. Delhi: Motilal Banarsidass, 1991, pp. 375–414.

Gadjin, Nagao, "Siddham and Its Study in Japan," in *Act Asiatica*, Calcutta, vol. 21(1971), nos. 1–2, pp. 1–12.

Ghim, Moo-Saeng, "The Historical Development of the worship on the Six-syllabled Mantra and its Feature (六字眞言信仰의 史的 展開와 그 特色, *Yugjajinun shinangeui shajug jungaewa geu teugjil*)," in *Studies in the Esoteric Buddhism in Korea* (韓國密敎思想硏究, *Hanguk milgyoshashang yungu*) (Seoul: The Korean Buddhist Research Institute of Dongguk University, 1986), pp. 551–608.

Gonda, J., "The Indian Mantras," in *Selected Studies*, presented to the author by the staff of the Oriental Institute, Utrecht University on occasion of his 70th birthday. Leiden: E.J. Brill, 1975, vol. 4, pp. 248–301.

Govinda, Lama Anagarika, "Tantric Buddhism," in *2500 Years of Buddhism*, ed. P.V. Bapat. New Delhi: Publication Division, Ministry of Information and Broadcasting, Government of India, 1956, pp. 312–28.

Horiuchi, K., "A Japanese Translation of the 'Ananta Mukha Nirhāra Dhāraṇī' and its Explanatory Note from Tibetan

Version," in *The Mikkyo Bunka* (密教文化, The Quarterly Report on Esoteric Buddhism)(Koyasan, Japan), vol. 79(1967), pp. 59–83.

Jackson, Anthony, "Sound and Ritual," in *Man*, vol. 3 (1968), no. 2, pp. 293–99.

Kalupahana, David J., "The Buddhist Tantric Deconstruction and Reconstruction: Their Sūtra Origin," in *Śramaṇa Vidyā—Studies in Buddhism*, Samyag Vāk Series, III, Prof. Jagannath Upadhyaya Commemoration Volume, ed. N.H. Samtani. Sarnath, Varanasi: Central Institute of Higher Tibetan Studies, 1987, pp. 305–27.

Kanaoka, Shūyū, "The Evolution of the Thought of Esoteric Buddhism(密教思想の形成, *Mikkyo Shiso no Keisei*)," in *The Lectures: Thought of Orient* (講座: 東洋思想, Koza: Toyo Shiso). Tokyo: University of Tokyo Press, 1968, pp. 71–107.

Kapstein, Matthew, "Remarks on the Maṇi bKa' 'bum and the Cult of Avalokiteśvara in Tibetan," in *Tibetan Buddhism, Reason and Revelation*, ed. Steven D. Goodman and Ronald M. Davidson. Delhi: Satguru Publication, 1993, pp. 79–93.

Lalou, Marcelle, "A Tun-huang Prelude to the Kāraṇḍa-vyūha," *The Indian Historical Quarterly*, vol. 14, pp. 398–400.

Majumdar, Prabhas Chandra, "The Kāraṇḍavūyha: Its Metrical Version," in *The Indian Historical Quarterly*, 24(1949), no. 4, pp. 293–99.

Maninezha, Thomas, "Advaita Critique of the Sphoṭa and Śabdabrahman," in *Journal of Dharma*, Bangalore, vol. 17(1992), no. 3, pp. 178–95.

Matsunaga, Yūkei, "On the Criticism and Advocation of Tantric Buddhism," in *The Mikkyo Bunka*, vols. 53–54 (1961), pp. 134–40.

—, "Mantrayāna, Mantranaya, Vajrayāna," in *Journal of Indian and Buddhist Studies*, Tokyo, vol. 2 (1973), no. 2, pp. 1013–19.

—, "On the Incorporation of Mahāyāna Philosophy into

Esoteric Buddhist Ritual(大乘思想の儀軌化)," *The Mikkyo Bunka* (Quarterly Report on Esoteric Buddhism)(Koyasan, Japan), vol. 98(1971), March, pp. 195–222.

—, "Indian Esoteric Buddhism as Studied in Japan," in *Studies of Esoteric Buddhism and Tantrism*—In Commemoration of the 1150th anniversary of the founding of Koyasan. Koyasan, Japan: Koyasan University, 1965, pp. 229–42.

Mehta, N.D., "Evolution of the Conception of Praṇava or OM in Sanskrit literature and its Theological and Philosophical Importance," in *Sanskrit Research*, Bangalore, vol. 1 (1916), nos. 3–4, pp. 213–40.

Miyasaka, Yūsho, "From Asura to Vairocana," in *The Mikkyo Bunka*, vol. 47 (1960), pp. 7–23.

—, "Some Materials on the Vidyādhara (に關する若干の資料は. *Vidyādhara ni kansru yakukan no jironi zide*)," in *Journal of Naritasan Institute for Buddhist Studies* (Naritasan, Japan), vol. 4 (1979), pp. 1–23.

—, "Indian Esoteric Buddhism (インドの密教, *Indo no Mikkyo*)," in *The Lectures: Buddhism* (講座:佛教 *Koza: Bukkyo*). Tokyo: Taozoshuthansha, 1958, vol. 3, pp. 195–222.

Mori, Kaien, "The Etymological Origin and the Meaning of the term *Chen yen* (眞言)(眞言の語源と其意義, *Shingon no gogen do ki igi*)," in *The Mikkyo Kenkyu* (密教研究, The Quarterly Report on Esoteric Buddhism). Koyasan, Japan: The Society for Esoteric Buddhist Study of Koyasan University, vol. 58 (1942), pp. 89–108.

Mukharji, P.B., "The Metaphysics of Sound," in *Japasūtram, The Science and Creative Sound*. Madras: Ganesh &Co., 1961, pp. 67–79.

Nasu, Seiru, "The Doctrine of Shingon Sect(眞言宗の教理, *Shingongshu no Kyori*), in *Bukkyo Hukyo Daikei* (佛教布教大系. The Collection of the Propaganda of Buddhism). Kyoto: Daito Shuthansi, 1982, vol. 1, pp. 59–88.

—, "The Philosophy of Mantra(眞言の哲學, *Shingon no tetsugaku*) in *Koza Bukkyo* (講座佛教. Lecture on Buddhism), vol. 2,

Bukkyo no Shiso (佛教の思想, The Thought of Buddhism), 2. Kyoto: Daito Shuthansi, 1979, pp. 153–93.

Needham, Rodney, "Percussion and Transition," *Man*, vol. 2 (1967), no. 3, pp. 606–14.

Ouseparampil, J., "The History and Mystery of OM," *Journal of Dharma*, Bangalore, vol. 2 (1977), no. 4, pp. 439–47.

—, "Spirituality of Vāk in Indian Tradition," *Jeevadhara*, no. 36.

Padoux, André, "Mantra and Mantric Practice in Agni Purāṇa," in *Purāṇa*, Varanasi, vol. 20 (1978), no. 1, pp. 57–65.

—, "Some Suggestions on Research into Mantra," in *Indologica Taurianensia*, Torino, vol. 6 (1978), pp. 235–39.

—, "The Body in Tantric Ritual: The Case of Mudrās," in *The Sanskrit Tradition and Tantrism*, ed. Teun Goudriaan. Leiden: E.J. Brill, 1990, pp. 66–75.

Pandiyappillil, Joseph, "Symbolism of the Monogram OM," in *Journal of Dharma*, Bangalore, vol. 9(1984), no. 2, pp. 150–60.

Panthulu, N.K. Venkatesam, "The Mystic Significance of Praṇava (OM)," *PAIOC*, vol. 9.

Parpola, Asko, "On the Primary Meaning and Etymology of the Sacred Syllable OM," in Proceeding of the Nordic South Asian Conference, Helsinki, 1980.

Ramaswami Sastri, V.A., "The Doctrine of Sphoṭa," in *Annamalai University Journal*, Madras, vol. 1 (1932), no. 2, pp. 23–40; vol. 2, pp. 109–20.

Rukmani, T.S., "Sphoṭa and the Patañjali Yoga Sutra," in *Yogavārtika of Vijñānabhikṣu*, vol. 4, pp. 19–194.

Scherman, Lucian, "Siddha—Sanskrit Letters as Mystical Symbols in later Buddhism outside India," in *Art and Thought*, Festschrift in Honour of Dr Ananda Coomaraswamy on the occasion of his seventieth Birthday, ed. K. Bharatha Iyer. London: Luzac and Company, 1947, pp. 55–62.

Staal, Frits, "The Sound of Religion," in *Numan*, vol. 33, fasc. 1, pp. 33–63, 185–224.

—, "The Concept of Script in the Indian Tradition," in *Sikh Studies: Comparative Perspective on Changing Tradition*, ed. Mark Juergensmeyer and N. Gerald Barrier. Berkeley: Graduate Theological Union, 1979.

Stablein, William, "A Medical-Cultural System among the Tibetan and Newar Buddhist: Ceremonial Medicine," in *Kailash—A Journal of Himalayan Studies*, Kathmandu, vol. 1(1973), no. 3, pp. 193–203.

Sturtevan, William C., "Categories, Percussion and Physiology," in *Man*, vol. 3(1968), pp. 133–34.

Subramania Iyer, K.A., "The Doctrine of Sphoṭa," *Journal of Ganganath Jha Research Institute*, Allahabad, vol. 5(1947), pp. 121–47.

—, "Bhartṛhari on Vyākaraṇa as a Means of Attaining Mokṣa," in *The Adyar Library Bulletin*, Madras, vol. 28(1964), pp. 112–31.

Sullivan, Lawrence E., "Sound and Senses: Hermeneutics of Performance," in *History of Religion*, vol. 26(1987), pp. 1–33.

Toganoo, Shoun, "The Study of Manuradhāraṇī (*MikShingontoroni no Kenkyu*)" in *The Study on Maṇḍala* (*Mandara no Kenkyu*). Kyoto: Naigi Shuppansha, 1958, pp. 429–68.

—,"The Origin and Evolution of Mudrā," in *The Study on Maṇḍala*. pp. 469–89.

Toganoo, Shozui Makoto, "The Method for Understanding Esoteric Buddhism in Present Time(*Gendainiokeru Mikkyo Kenkṣu no hobo*)," in *Lectures for Modern Esoteric Buddhism* (*Gendai Mikkyo Koza*). Tokyo: Daito Shuthansha, 1976, vol. 8, pp. 3–185.

—, "The Symbol System of Shingon Buddhism," in *The Mikkyo Bunka* (*The Quarterly Report on Esoteric Buddhism*) (Koyasan University, Japan), vol. 96 (1971), pp. 95–70; vol. 97 (1971), pp. 73–53; vol. 99 (1972), pp. 80–46; vol. 102 (1973), pp. 92–61.

Tucci, Giuseppe, "The Religious Ideas: Vajrayāna," in *Tibetan*

Painted Scrolls. Roma: La Libreria Dello Stato, 1949, vol. 1, pp. 209–63.

—,"Notes on the Laṅkāvatāra," in *The Indian History Quarterly*, vol.4(1928), pt. 3, pp. 245–55.

Ujike, Kakusho, "The Dhāraṇī Doctrine in the Mahāsaṃnipāta Sūtra (大集経における--タラニ--説)," in *Journal of Indian and Buddhist Studies*, Tokyo, vol. XXVI (1978), no. 2, pp. 615–22.

Wadanabe, S., "Virocana and Vairocana," in *Studies of Esoteric Buddhism and Tantrism,*" in Commemoration of the 1150th Anniversary of the Founding. Koyasan, Japan: Koyasan University, 1960, pp. 371–90.

—, "Mantric Buddhism in the History of Indian Thought (インド思想史から見た真言密教)," Chizan Kakuho, in *Journal of Chizan Studies*, Tokyo, vol. 6 (1957), no. 21, pp. 115–28.

Waddell, L.A., "The Dhāraṇī Cult in Buddhism, its Origin, Deified Literature and Image," in *Ostasiatische Zeitschrift*, Berlin, vol. 1(1912), pp. 155–95.

Wayman, Alex, "The Significant of Mantras from the Veda down to Buddhist Tāntric Practice," in *The Adyar Library Bulletin* (Adyar, Madras: The Adyar Library and Research Centre), vol. XXXIX(1975), pp. 65–89.

Yoshida, Hiroaki, "From Yogācāra Vijñāna to Esoteric Buddhism" (瑜伽行唯識思想から密教, *Yugagyo Yuishiki kara Mikkyo*) in *The Lectures: Mahāyāna Buddhism 8—Vijñāna Thought* (講座大乗佛教8, 唯識思想, *Koza: Daisho Bukkyo* 8, *Yuishiki Shisho*). Tokyo: Shunjū Sa, 1982, pp. 235–61.

Index

abhicārikani 48
abhidhāna 28, 68
Abhisambodhi 195
abhyudaya 31
adhiṣṭhāna 171–73
adhiṣṭhānakāya 174
Ādi Buddha 339
Agni 65, 67, 76
aham 71–73
ahaṅkāra, 43, 87
aiśvaryaprāpti 50, 103
Aiyar, K. Narayanaswami 103, 130
Ajaya, Swami 119, 363
ākāśa 285–86
akṣara 21–22, 65, 68, 83–84, 106, 124
Akṣobhya Buddha 267n358
ālayavijñāna 327, 337
Alper, Harvey P. 2, 365
Amaladoss, S.J.M. 361, 363, 370
Amitāyus Buddha 189
Amodio, Barbara A. 363
Amoghapāśa 197, 273–74
Amoghasiddhi 192–93, 200, 204–6, 338
Amoghavajra 160, 179
amplitude 283
anāhata 44, 288
anatta 310
Aṅgiras 48
Aṅguttaranikāya 142, 210
anirukta 52
anusaṃdhāna 70
anutpatti 175
Anutpattika-kṣānti 162–63
Anuttara-samyaksaṃbodhi 154
Anuttarayoga 203
apāna 67, 75
Aparāśakti 43
archetype 296, 367–68, 370, 402
artha 29, 35, 49, 52, 160, 163–64, 178–79, 286
arthavāda 20
Arya, Usharbudh 126–28
āsana 284
āśaya 318
asura 200
aśvabhāva 245
Atharvāṅgirasaḥ 48
Atiśa 324
Ātman 24, 58, 66, 71, 191
Avalokiteśvara 196–99, 241, 247, 272–73
A Vam Raṃ Haṃ Khaṃ 204
A Vi Ra Hum Kham 254
āyatanas 321

bandhu 37–38
bandhutva 38
bhāṇa 54
Bharati, Agehananda 195
Bhattacharyya, B. 10, 13, 18, 206
Bhattacharyya, N.N. 88, 93, 95, 217, 231, 385–86, 389
bhikkhu 139
bhikkhuṇī 138–39, 141, 208, 210, 220
bīja 6, 42, 177, 179–80, 189, 191, 193–94, 205, 247, 345–48, 350, 352, 355; *Hūm* 191
bījākṣara 44
bindu 42–43, 68–69, 72, 74, 77, 287, 356
Blofeld, John 256, 268–69, 277–78, 363–65, 375–76, 387, 409–10

bodhicitta 173, 182–83, 188, 191–92, 201, 312, 318–19, 321–24, 326, 329–34, 342, 345, 352
Bodhicittaśāstra 329, 331, 346
Bodhisattva 153, 157–58, 160–63, 166, 167, 173, 196, 317–19, 329, 333, 335, 348
Brahman 6, 12, 21–22, 24–25, 28–30, 35, 42, 48, 58–60, 65–70, 75, 77, 149, 159
Brahmin 12
Brown, George William 106
Buddhahood 150, 169, 175, 182–83, 204–5, 318–19, 322–23, 329, 357
Buddhānusmṛti 154, 158, 166, 169
buddhi 43, 67, 78
Buddhism, Esoteric 3, 5, 12–13, 15, 160, 166, 168, 171, 173–75, 177, 180, 184, 186–87, 189, 202, 205, 301, 306–7, 313–18, 320, 322–26, 328–32, 334, 338–41, 343, 346–48, 351, 354, 360
Buddhist Tantra 308–10

caitanya 30, 62
cakra 44, 74, 202, 324, 357
Cakravartī 182
Carpenter, J.E. 206, 210
Cassirer, Ernst 366
Chakravarti, Chintaharan 384n227
Chaudhury, R. 372
chen-yen (眞言), 12, 169, 313
chia-chih (神呪) 172
Chinese 3, 15, 137, 143–45, 147–48, 150, 153, 157–59, 163, 172, 178–79, 186, 196, 311, 338
chou (呪) 148, 150, 157
cihnamudrā 349–50
citta 40, 310, 319, 326, 329–30, 356
Coward, Harold G. 87–90, 112, 363
Cullavagga 142, 144
cultural symbol 298
Cundī mantra 205

Dasgupta, S.B. 10, 13, 17
Dasgupta, Surendranath 362
devatā 38, 49, 63, 82, 177, 187–88, 301, 346, 355
dhāraṇa 150–51, 221–22
dhāraṇa-dhāraṇī (聞持陀羅尼) 152, 166–67
dhāraṇī 6, 13, 15, 147–71, 179–82, 189, 194, 199, 206, 210, 214–15, 219–43, 251–52, 254, 260–65, 273, 278, 316–17, 349, 379, 406
dhāraṇī-mukha 153, 156–57, 165
dhāraṇīpada 156–60, 163–65, 167–69, 229–33, 235, 237–38, 240
dhāraśā 284
dharmabhāṇaka 154, 158–59
dharmadhātu 174, 184, 303, 337–38, 348
Dharmagupta 207–10, 214–15
Dharmajñāna *mudrā* 349
Dharmakāya 12, 15, 174–75, 177, 180, 193, 200, 303, 320, 330, 334–36, 341, 358
dharmamaṇḍala 407
dharmatā 12, 15–16, 171–75, 177, 188, 293
dharmatācitta 337–38
dhātu-maṇḍala 12
dhvani 35, 52, 61, 178, 286, 288–89
dhyāna 10, 32, 70, 164, 192, 353
Dhyāni Buddhas 192
Dīghanikāya 136, 144, 206, 210, 214; Brahmajālasutta of 136
Dīrghāgama 137, 140, 144, 148, 207, 212
divyacakṣu 183
divyaśrotra 183
Duritakṣaya 103
dvaita-advaita 312
dvandva 203, 329
Dyczkowski, Mark S.G. 106–9, 113–14, 362, 365

ekāgratā 33
ekākṣara 68, 121

Eliade, M. 9, 13–14
enlightenment 78, 136–37, 140, 146, 149–50, 153, 157, 163, 168, 171, 173–74, 176, 183–84, 188 passim
equilibrium 282, 284, 287, 343
Ewing, Arthur H. 106

Fawcett, Thomas 366, 370
Findly, Ellison Banks 104–5nn240, 245; 109–10nn290, 293
Fromm, Erich 298

Garbhakośadhātu 202–3
Gāyatrī 130nn439, 441
Gonda, J. 2, 7, 13–14
Goudriaan, Teun 94, 218, 409
Govinda, Lama Anagarika 9, 14
Guenther, Herbert V. 342, 373, 377–78, 380
guhya 313, 352
Guhyasamājatantra 324, 331
Gupt, Sanjukta 93–97, 101–2, 104, 106, 108, 218, 364

Haṃsa 71–74
hastamudrā 348–49
Hazra, Kanai Lal 399
Hevajratantra 324, 331
Hindu Tantra 309, 357
Hoens, Dirk Jan 104, 218n96
homa 175, 317
householder 137–39
Hrīḥ 355
Hutchison, John A. 367, 371
hymns 10, 19–21, 31, 48, 307

icchāśakti 43
Indra 20, 159, 198
Īśvara 33–35
Iyer, K.A. Subramania 86–90, 112

Jacobi, Jolande 366–67, 370, 402–3
japa 10, 51–54, 56, 70, 79–80, 82, 187, 281, 290–91, 294, 353–55, 359; the mental 354; *vācika* 354
japapūrvakam 36
jīvātman 39
jñāna 35, 65, 97, 115, 122, 135, 164, 166, 173, 176, 183, 337–39
jñānakāya 333
jñānamudrā 348–49
jñātṛtva 54
Jung, C.G. 296

kāla 324, 350
Kālacakratantra 324, 339
Kālacakrayāna 311
kalpas 184
Kāmakalā 42
Kanaoka, Shūyū 18n48
Kāraṇḍavyūha 196–97, 199, 271–74
karmajñānamudrā 349
karma maṇḍala 404, 407
karmas 322
kartṛtva 54
karuṇā 144, 173, 200, 203, 278, 312, 318–19, 324, 330–33, 340, 347, 350, 392, 399, 407, 412
kavaca 6
kāyaguhya 346, 349, 352
kleśa 33, 91, 100, 154–55, 170, 200, 219, 239, 381
koham 72
Korean Buddhist Jingak Order 451
Kramamukti 50, 149
krama-saṃhāra 31
Kriyātantra 173
kriyā 316
Kṛṣṇa 64, 74
kṛtyānusṭhānajñāna 337–38
Kṣemaraja 54, 94, 98, 125, 128
Kulārṇava Tantra 40, 94
Kumārajīva 158, 216, 221, 230, 232
kuṇḍalinī 39–40, 43, 74, 98, 315, 357, 364, 377

Langer, Susanne K. 369
Layayoga 39
layakrama 345
liberation 29–32, 34, 71, 74, 76, 141, 149,

199, 206, 286, 291. See also *mokṣa*

macrocosm 41, 297, 315, 324–25, 343
madhyamā 30–31, 43–44, 69
Madhyamāgama 146
Mādhyamika 160, 168, 175, 317, 320, 325–29
Mahābhāṣya 88
Mahājñānamudrā 348
mahāmaṇḍala 404
mahāsukha 312, 319, 323, 334
Mahāvagga 139
Mahāvairocanasūtra 312
mahāvākyas 59
Maheśvara 36
Majjhimanikāya 149–50
manas 7, 23, 26, 43, 67, 337, 352
mānasa 52, 56, 79, 187, 294, 359
manasguhya 346, 349–50
maṇḍala-s 110, 202, 239, 317, 320, 332, 341–46, 349–50, 402; four kinds of 404; of yoga 404
Māṇḍūkya Upaniṣad 25, 86, 119–20, 122
Maṇi bka' bum 196–97, 200, 204, 272–73, 275–76
Maninezhath, Thomas 87–88
manovijñāna 184, 337
mantra 1–16, 19–20, 25–26, 28, 31–33, 35–40, 44–49, 51–64 passim; the Six Syllabled 189, 196–99, 201, 203–6; the Three Syllabled of *dhāraṇī* 189
mantradhāraṇī 13, 163–66, 168–69
mantrapada 158, 161, 163
mantra school(眞言門) 354
Mantratā 171–74, 188
Mantrayāna 307, 311–13
mantrin 53, 56–58, 62, 291–93, 353–54
material *maṇḍala* (物像曼荼羅)341
mātṛkā 42, 44
Matsunaga, Yūkei 206, 210, 224–25, 240–41, 243, 253, 376–77, 379–80, 383, 385–89
Māyā 42
meditative *maṇḍala* (觀想曼荼羅) 341
Mehta, N.D. 100–101, 119–20, 123
metaphysics 285, 309–10
mettā 11, 142–43
Mi-chiao (密教) 313
Mimi fochian(秘密佛教) 313
Mīmāṃsā 4, 26–28, 285
Mīmāṃsaka 19, 26–28
ming (明) 150
ming chou 12, 150
mithuna 23
Mitra 26
Miyasaka, Yūsho 217, 384, 387–89, 394–95
mokṣa 32, 40, 60, 88–89, 108, 122, 213, 252, 274. See also *nirvāṇa*
muditā 143, 200
mudrā 186, 310, 317, 321, 323, 331, 345–49, 351–53
Mūlādhāra 44, 74, 97–98
mūlamantra 147

nāda 42–43, 68–69, 287, 289
nādayoga 289
Nāgārjuna 152, 160, 165, 181, 313, 335
Nasu, Seiru 18nn45–46
neng-che (能遮) 151
nian song (念誦) 186
Nirmāṇakaya 183, 193, 201, 204, 270, 320, 330, 335, 340, 358, 389–91, 395, 400
nirvāṇa 141, 202, 225, 246, 263, 318–19, 323, 328, 332, 334, 385, 389–91, 395
nirvitarkā 35, 79
Niṣpandakāya 330, 340, 401
Niṣpannayogāvalī 325
nyāsa 317, 320

Oberhammer, Gerhard 91n92, 92n112, 93n120
Odantapurī 324
Oṃ 22–24, 26, 34–36, 48–49, 51, 60,

64–71, 74–76, 189–97, 200–201, 204–6, 355
Oṃ Āḥ Hūṃ 189, 193–94, 201
Oṃkāra 44, 69, 124
Om-Ma-Ṇi-Pad-Me-Hūṃ 196–97, 203

Padmacintāmaṇi 197
padma-japa(蓮華念誦) 187
Padoux, André 2, 8, 13–14
Pāli 142–44, 148, 150–51, 180, 319, 335
pañcasūcikavajra 322
Pāṇini 29
parā language 88
paracitta-jñāna 183
paramārtha 309
Paramātman 39–40, 50
pāramitā 200, 312
parāvāc 43–44, 49
paritta 5, 141–48, 151, 180–81
Pāśupata 36, 91, 93
paśyantī 30–32, 43, 89–90
pauṣṭikāni 48, 100
phoneme 14, 30, 59
piṭaka 139, 143–44, 147
Powell, James Newton 110n294, 112n299
Prajāpati 21
prajñā 25, 69, 120, 225, 239, 242–43, 264–65, 284, 288, 312, 319, 324, 327, 329–31, 333–34, 340, 347, 353, 356, 379–80, 392, 409
Prajñāpāramitā 192, 199, 215–16, 219–23, 225–28, 237, 252, 274, 327
prakāśa 42, 54, 73
prakṛti 89, 91
prāṇa 23–24, 26, 44, 53–54, 67, 70, 73, 75, 84–86, 89, 106, 124, 131–32, 284, 288
Praṇava 33, 64–65, 68, 76–77, 92, 100, 112, 117, 119, 121–22, 124–26, 130, 134. See also *Om*
prāsāda 40
pratibhā 28–29, 31, 60
pratisaṃvidāṃ-jñāna 153–54, 166, 170, 224
Pratyagatmananda, Swami 101, 105–6, 128
Pratyekabuddha 319
Prāyaścittāni 48
primordial 9, 14, 20–22, 25–26, 52, 58–59, 176, 288, 291, 294, 303, 339, 353–54, 359; vibration 14, 288, 291, 294, 353–54, 359
the psychic, channels 357; forces 357; plexuses 357
pūjā 39
puruṣa 24, 33–34, 49, 85, 91, 102, 126, 131
pūrvānivāsānusmṛti-jñāna 183

rāga 284
rahasya 313
rājakarmāṇi 48
Raja, K. Kunjunni 87–90
rajas 91, 279
Ratnasambhava 192, 200, 204–6, 338
Ratnaṭīkā 35, 93
ṛcā 21, 83
Rhys Davids, T.W. 206, 210
rhythm 11, 51, 53–54, 56, 190, 284–85, 288, 291, 294, 353
Ṛtam 22, 46
Rukmani, T.S. 92

śabda 11, 27–28, 34–35, 285
Śabdabrahman 29–31, 42–45, 57, 59–60, 68, 286–87
śabdādvaita 29
śabdapūrvayoga 30
śabdatattva 29, 59–60
śabdayoga 29, 286
saccakriyā 144
sādhaka 11, 38, 49, 53, 62, 161, 187, 200, 290, 306, 321–22, 324, 344, 347, 355–56
sādhanā 37, 39, 49, 82, 195–96, 206, 288, 309, 315, 320–22, 344
Sādhanamālā 184, 311, 325
Sahajayāna 311–12

Śākta 37, 94, 96
Śakti 32, 37–38, 41–43, 49, 53–54, 62, 68, 72, 95–99, 102, 114, 122, 127–28
samādhi 31, 33–35, 48, 79, 152–54, 163, 165–66, 168, 329–31, 354
samādhi-japa (三摩地念誦) 187
samantājñāna 200, 337–38
sāmānya 56
samāpatti 34
Sāmaveda 22, 76, 289
samaya (三昧耶形) 177, 345–52; form 177, 346–52; *mudrā* 407n471
samayajñānamudrā 149
Sambaratantra 324
Sambhogakāya 193, 201, 204, 320, 330, 335. 340, 358
Saṃhitās 8, 19, 26, 75
saṃketa 43, 57
Sāṃkhya 91
samprañāta 34
saṃvid 42
samyagajīva 137
saṃyama 33–35
Śāradātilaka 95
sarvajñāna 171, 173, 176, 328
Sarvāstivāda 147
śāstra 54, 145–46, 182
Sastri, Gaurinath 87–90
Sastri, V.A. Ramaswami 87
sattva 332–33
satyam 22–23
Saunders, E. Dale 349
savitarkā 35, 79
seers 8, 25, 31, 45–46, 51
Sharma, Umesh Chandra 373
Shearer, Alistair 92n103, 175, 177, 179–80, 355
siddhi 39, 79, 145, 149, 182–85, 205, 310
Singh, L.P. 93, 95, 97–99, 101, 106, 115, 117
Singh, Satya Prakash 85–86, 111, 113, 131–32, 366, 368, 375
Śiva 37, 40–42, 45, 50, 53–54, 102, 218, 286–87, 303, 315, 365. *See also* Śakti
Sivananda, Swami 119, 364
Śivasūtra 94, 114
skandhas 321, 339
Snellgrove, D. L. 10, 15
so'ham 69, 71–72
sound (音) 9–11, 15, 24–25, 27–28, 30, 42–44, 49, 51–53, 57, 59–62, 65, 67–72, 143, 170, 174, 176–80 passim; recitation (音聲念誦) 188
spanda 41–42, 54–56, 62, 287
speech 7–8, 23–24, 26–27, 43, 57, 60, 180, 193, 196, 199, 219, 221, 238, 269, 277, 283, 301, 310, 315, 322, 336, 345–48, 353–58. *See also* sound
sphoṭa 28–32, 35, 49, 52, 59–60, 67, 286, 303
śramaṇa 137–38
śrāvaka 183, 319
Sroṅ btsan sgampo 196
Śrutigocarā 44
Staal, Frist 93, 106, 113, 118
stobha 6
stūpa 283, 349, 405
śūnyatā 161, 175, 203, 287, 311–12, 317, 319–22, 324, 326–28, 330–33, 336, 339–40, 345, 347, 352
Śubhakarasiṃha 253–54
sūkṣma 68, 121
suṣumṇā 268, 357
Svabhāvakāya 201, 330, 335, 340
svadevatā 182, 302, 348–51
Svādhiṣṭhāna 44
syllable 14, 21–22, 24, 26, 48, 64–65, 70, 190, 194, 200, 206
symbol 9, 11, 13–16, 25–26, 36, 44–45, 57–58, 60–61, 63–69, 71, 72, 77, 80, 144, 155–56, 171–75, 177, 188–90, 192–93, 198–99, 206
symbolic meaning (义) 5, 46, 61, 177, 188, 354, 355
symbology 5, 80, 82, 195, 281, 295

Taber, John 86–87
tāla 284

tamas 91
Tantra 10, 36–37, 41, 45–46, 70, 286, 289, 307–10, 312, 324, 339, 357
Tantric, literature 5–6, 19, 37, 40, 75, 311; yoga 39, 45, 51
Tantrism 39, 41–44, 49, 61, 71–72, 307–9, 311–12, 315
tathāgata 12–13, 172–74, 180, 182, 188, 195–96, 199, 302, 313, 317, 320, 334, 336, 340, 350–51
Tattva-saṃgrahasūtra 189, 195, 202, 323, 333, 335–39
Terry, Clifford 410–11
Theravāda 11, 310
the-lo-ni (陀羅尼) 167
the three, actions 345–47, 350–51; *cakras* 357–58; secrets 346–55; secrets of *tathāgata* 404
Tibetan 3, 172, 176–77, 191, 193, 196, 199, 201, 312, 324
Tillich, Paul 367nn96–97; 370nn112, 116, 119; 371n126; 372n128; 375n160
tiracchāna 137, 141
Toganoo, Shoun 12, 18n44
Toganoo, Shozui Makoto 216–17, 234, 244, 250, 366, 376, 381–82, 405, 407
tri-guhya 12, 177
tri-kāyas 190, 317–18
tri-mithyāgraha 184
truth-recitation (眞實言) 257, 260
tsung ch'i (總持), 153
Tucci, Guisepp 386n248, 398n396, 399n399

uccāra 53, 70–71, 73–74
Udgītha 23, 84
universal symbol 69, 297
upāṃśu 52, 105
Upaniṣad 22, 24–26, 29, 48, 53, 58–59, 65–66, 70–71, 73, 75, 78, 178, 190, 308
upāsāna 50, 65–66, 70, 149
upāya 173, 203, 312, 319, 324, 331, 333–34, 347
upekkhā 143
utpannakrama 345

vāc 8, 20–24, 42, 45, 52–54, 279, 352
vācaka 28, 43, 68
Vācaspati 32
vācguhya 404, 407
vācika 52, 187, 354, 359
vācya 43, 68
Vāgayoga 30–32, 46
vaikharī 30, 89n76
Vaiśvānara 25
vajra-japa (金剛念誦) 257n312, 258n314, 259nn317–19
vajrācāryas 311
Vajrapāṇi 171, 333
vajrasattva, 192, 200, 204–6, 329, 332–34, 339–40
vajrātmaka 195
Vajrayāna 307, 311–13, 319, 322
Vajrayānist 10
vākyas 20
varṇa 42, 52
Varuṇā 20
Vasubandhu 11
Veda 2, 8, 23, 27, 31, 45, 51, 58–60, 175, 178
Vedānta 20
Vedic literature 4, 6–8, 19–20, 29, 40
verbal symbol 301, 350
vibration 5, 14–16, 23, 28, 42, 44, 46, 54–56, 62–63, 71–74, 80, 82, 189, 281–82, 284–85, 287–88, 290–94, 307, 353–55, 359–60
vidhis 20
vidyā 5–6, 12, 15, 139, 144–50, 154–55, 157–59, 163, 165–67, 169–70, 181, 204, 316
vidyādhara 149
vidyādhāraṇī 165, 167
vidyārāja 150
vidyās (明呪) 136, 146–49, 169, 316–17
Vijñānavādins 288
Vikramaśilā 324

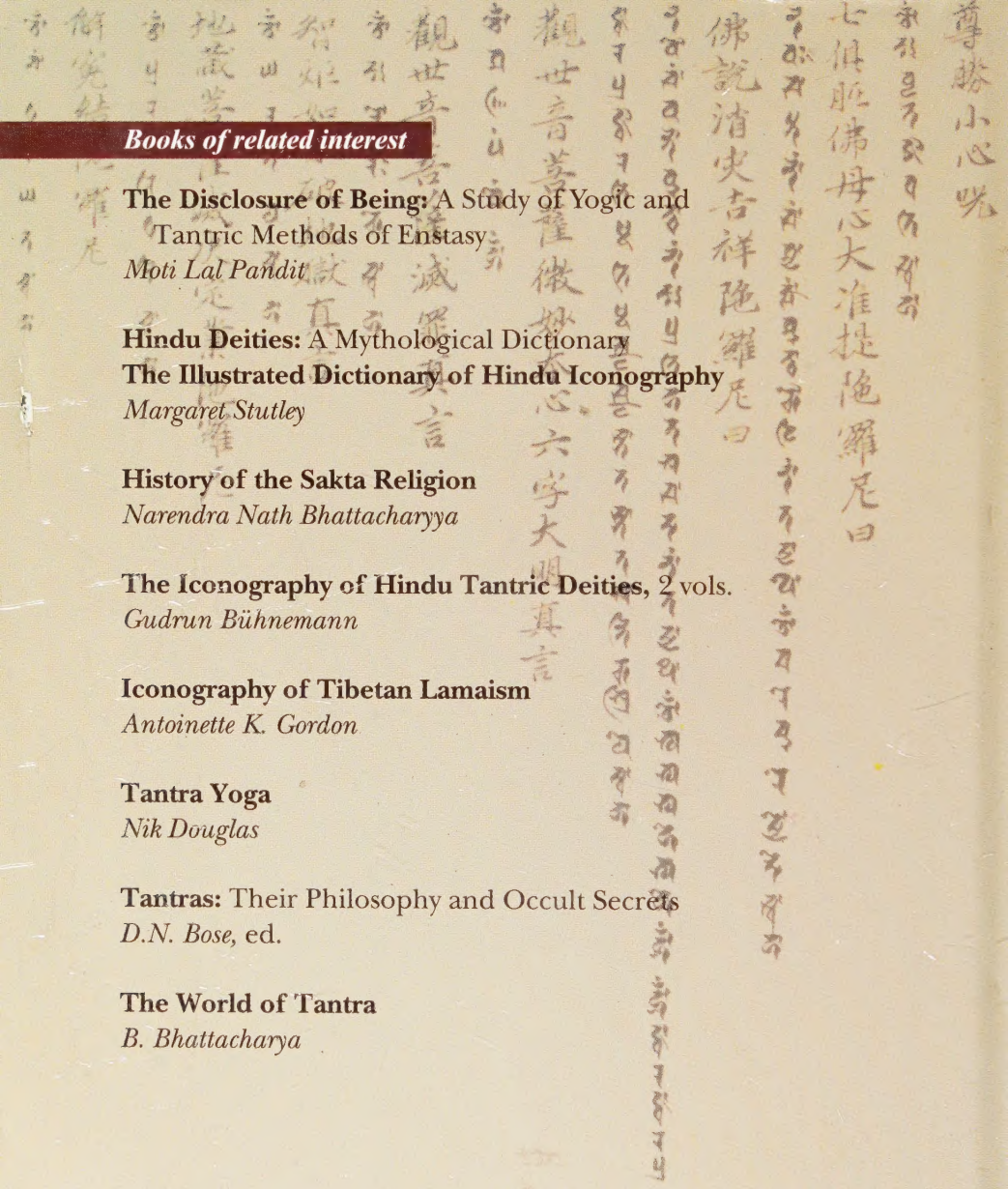
vimarśa 42, 55, 63, 72
vipāka 33, 49
visarga 72–73
viśeṣa 56, 91, 100
Viśuddhā 44
vyāhṛtis 48, 59, 76, 130, 132
Vyākaraṇa 88–89
vyāna 24, 67, 75
Vyāsa 32–34
Vyāsabhāṣya 127
vyavahāra 309
vyoma 285

Wayman, Alex 308
Wheelock, Wade T. 93–94, 99, 105–6, 109
Winternitz, Maurice 95, 99, 271
wisdom 66, 141, 149–50, 152–55, 162, 166, 171, 173–74, 176, 181–82, 191–92, 198–203, 300, 328–31, 334, 337, 340–42
Woodroffe, John 93, 95–96, 101, 105, 113, 128, 130, 132, 375–77
words 2, 7–8, 10, 13–16, 23, 25, 26–32, 34, 37–38, 42–44, 48–49, 53–54, 56, 58, 60–62, 65, 67, 74–75, 77–80, 148, 155, 169–74, 178–79 passim
written form (卄) 177–80, 186

Yajurveda 8, 20, 76
yantra 310, 315
Yoga 4, 19, 30–34, 36, 39, 45–46, 48–49, 51, 56–57, 59–61, 66, 71, 79, 151, 190, 194, 281, 284, 289, 306–8, 315–16, 327, 329, 344–46, 357
Yogācāra 160–61, 164–65, 167–68, 317, 326
Yogasūtra 32–36
yogin 33–34, 57, 321, 330–31, 346, 352

Zimmer, H. 17, 120

Ven. Dr Moo-Saeng Ghim (b. 1948) is a priest of Jingak Buddhist Order in South Korea. He has been interested in the mantra practice from early time. He received MA from Dongguk University in Korea and PhD through MPhil from the University of Delhi specialization of Mantra. He was Professor at Uiduk University, Dean of Graduate School (2000–2003), Vice-president and the acting president there, and President for Affair of Ritual and Theory in Jingak Buddhist Order in South Korea (2005–13). He has worked a lot in the field of Esoteric Buddhism. He has also been working as a chief priest of Sinduk shimindang (temple) in Jingak Buddhist Order.



Books of related interest

The Disclosure of Being: A Study of Yogic and Tantric Methods of Enstasy
Moti Lal Pandit

Hindu Deities: A Mythological Dictionary
The Illustrated Dictionary of Hindu Iconography
Margaret Stutley

History of the Sakta Religion
Narendra Nath Bhattacharyya

The Iconography of Hindu Tantric Deities, 2 vols.
Gudrun Bühnemann

Iconography of Tibetan Lamaism
Antoinette K. Gordon

Tantra Yoga
Nik Douglas

Tantras: Their Philosophy and Occult Secrets
D.N. Bose, ed.

The World of Tantra
B. Bhattacharya

Munshiram Manoharlal
Publishers Pvt. Ltd.
New Delhi
www.mrmlbooks.com

ISBN 978-81-215-1098-1

₹ 1295